REPORT RESUMES

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THE CUE REPORT.
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THE EXPERIMENT OF CUE (CULTURAL UNDERSTANDING ENRICHMENT) WAS DESIGNED TO BRING THE BENEFITS OF THE ARTS AND HUMANITIES TO STUDENTS TO ENABLE THEM TO FORM TASTES, JUDGMENT ABILITIES, VALUES, AND BEHAVIORAL GOALS. SPECIFIC INSTRUCTIONAL AREAS COVERED WERE ENGLISH, SOCIAL STUDIES, SCIENCE, INDUSTRIAL ARTS, AND HOME ECONOMICS. THE ELEMENTS OF THE CUE SYSTEM WERE (1) CURRICULUM-RELATED RESOURCE COLLECTIONS OF NEWER MEDIA, (2) GUIDES FOR MEDIA USE, AND (3) SUGGESTED STUDENT EXPERIENCES WITH THE ARTS AND HUMANITIES. ALL CUE SYSTEM ELEMENTS WERE DEVELOPED AND EXPERIMENTALLY TESTED IN PILOT PROJECTS WITHOUT THE NECESSITY FOR MAJOR CURRICULUM CHANGE, ADDITIONAL SCHOOL PERSONNEL, OR LARGE EXPENDITURES OF TIME, ENERGY, AND MONEY. CUE REMAINS A PROGRAM WHICH ANY SCHOOL MAY USE (1) AS A BASIS FOR ITS CULTURAL PROGRAM AND (2) AS A MEANINGFUL AND PROFITABLE WAY OF USING INSTRUCTIONAL MEDIA AND EQUIPMENT IN THE ACHIEVEMENT OF ARTS AND HUMANITIES EDUCATION. AN APPENDIX WAS INCLUDED IN THE REPORT WHICH DESCRIBED THE CASE STUDIES MADE IN VARIOUS NINTH-GRADE CLASSROOMS WHERE CUE MATERIALS WERE USED. ANOTHER APPENDIX, CONTAINING SAMPLES OF CUE MATERIALS, IS A SEPARATE REPORT, ED 010 374. OTHER REPORTS RELEVANT TO CUE ARE ED 003 785 THROUGH ED 003 792. (JH)

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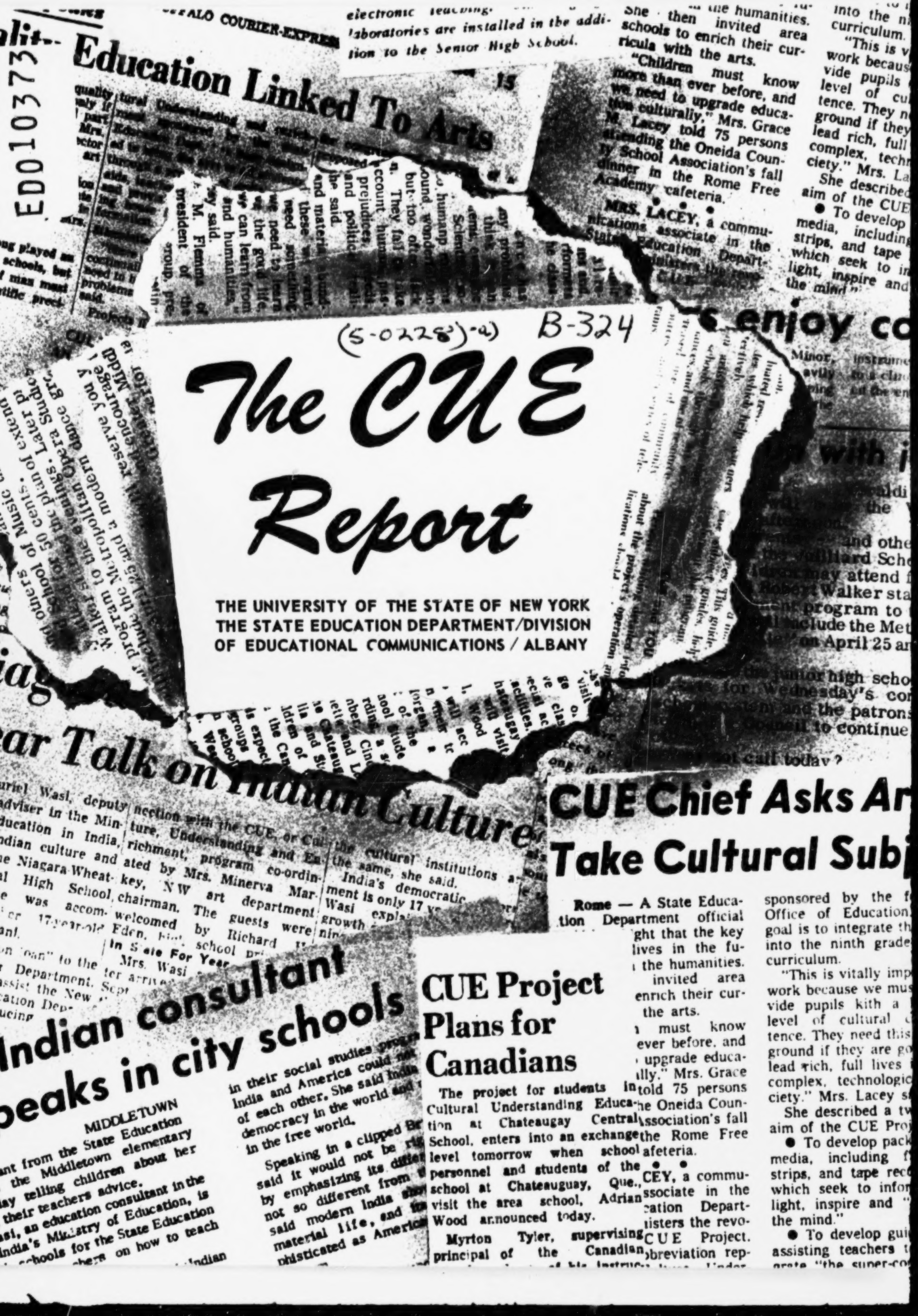
The CUE Report

THE UNIVERSITY OF THE STATE OF NEW YORK
THE STATE EDUCATION DEPARTMENT/DIVISION
OF EDUCATIONAL COMMUNICATIONS / ALBANY



BUFFALO COURIER-EXPRESS

Education Linked To Arts

electronic teaching laboratories are installed in the addition to the Senior High School.

She then invited area schools to enrich their curricula with the arts.

"Children must know more than ever before, and we need to upgrade education culturally," Mrs. Grace M. Lacey told 75 persons attending the Oneida County School Association's fall dinner in the Rome Free Academy cafeteria.

MRS. LACEY, a communications associate in the State Education Department, administers the CUE Project.

CUE Chief Asks Ar

Take Cultural Subj

Rome — A State Education Department official ght that the key lives in the fu the humanities. invited area enrich their cur the arts.

must know ever before, and upgrade educa lly," Mrs. Grace told 75 persons he Oneida Coun Association's fall the Rome Free afeteria.

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sponsored by the Office of Education goal is to integrate th into the ninth grade curriculum.

"This is vitally imp work because we mus vide pupils kith a level of cultural tence. They need this ground if they are go lead rich, full lives complex, technologic ciety." Mrs. Lacey s

She described a tw aim of the CUE Pro

- To develop pack media, including f strips, and tape rec which seek to infor light, inspire and " the mind."
- To develop gui assisting teachers t grate "the super-co

CUE Project Plans for Canadians

The project for students in Cultural Understanding Education at Chateaugay Central School, enters into an exchange level tomorrow when school personnel and students of the school at Chateauguay, Que., visit the area school, Adrian Wood announced today.

Myrton Tyler, supervising principal of the Canadian

ar Talk on Indian Culture

uriel Wasl, deputy adviser in the Min ducation in India, ndian culture and ne Niagara-Wheat l High School e was accom

nection with the CUE, or Culture, Understanding and Enrichment, program co-ordinated by Mrs. Minerva Markey, NW art department chairman. The guests were welcomed by Richard school pri

the cultural institutions the same, she said. India's democratic ment is only 17 ye

Indian consultant speaks in city schools

MIDDLETOWN

ant from the State Education the Middletown elementary ay telling children about her their teachers advice. asi, an education consultant in the ndia's Ministry of Education, is schools for the State Education

in their social studies India and America could not of each other. She said India democracy in the world and in the free world.

Speaking in a clipped said it would not be by emphasizing its differ not so different from said modern India material life, and phisticated as Americ

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and othe the Juilliard Scho may attend Robert Walker sta program to include the Met on April 25 a the junior high scho for Wednesday's co and the patrons Council to continue

THE UNIVERSITY OF THE STATE OF NEW YORK

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FOREWORD

Various pressures in todays world, both social and economic, make it necessary for all students to achieve a higher level of cultural competence than ever before. For these reasons and for those related to the findings of new educational research, a new emphasis on the arts and humanities in education is indicated. But few schools are now prepared to offer such education to all students. The CUE project attempted to find a solution to this problem.

The main purpose of the CUE experiment was to work out a plan which could bring the moral, spiritual, aesthetic, and intellectual benefits of the arts and humanities to all students in all schools without the necessity for great expenditures of time, energy, and money; drastic curriculum change; or extra personnel. The CUE system is such a plan. It accomplishes its aims through the use of curriculum related resource collections of newer media, guides for their use, and suggested student experiences with the arts and humanities.

Educators and parents are now well aware of the power of newer media to educate rapidly and effectively. Dr. Harold Howe II, the United States Commissioner of Education, recently observed that the millions of dollars of federal money which is being spent by schools for electronic equipment and newer media of all kinds will be largely wasted unless proper curricular programs which insure profitable use of this equipment and media are constructed.

CUE is a planned and organized program which any school may use to insure profitable use of media and equipment in the achievement of the goal of bringing humanities education to all students. Schools may acquire CUE publications from this Department. The media and materials may be purchased with funds acquired under the Elementary and Secondary Education Act. Thus, any school may benefit by using CUE publications as a basis for their cultural program.

Persons desiring further information about the CUE program should direct their requests to the Director of CUE, Division of Educational Communications, New York State Education Department, Albany, New York 12224. For an impartial description of the success of the project, the reader is referred to the article entitled "Picasso = MC^2" in the March, 1966 issue of the American Education Journal published by the United States Office of Health, Education and Welfare.

Lee E. Campion

Lee E. Campion
Director, Division of
Educational Communications

Hugh M. Flick
Associate Commissioner for
Cultural Education

The University of the State of New York
The State Education Department
Division of Educational Communications
Bureau of Secondary Curriculum Development
Albany, 1966

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WHAT IS CUE ?

CUE is a dissemination study sponsored jointly by the United States Office of Education and the New York State Education Department. It is an experimental venture to explore and to investigate the feasibility of integrating the arts and humanities into the existing curriculum. CUE is a system of instruction which integrates the arts and humanities into the existing ninth grade curriculum through resource collections of instructional media and materials. Because they are integrated with the regular curriculum, the arts and humanities reach all students.

HISTORICAL BACKGROUND OF PROJECT CUE

CUE is a cooperative venture of many individuals and organizations. In 1961, the Director of the National Gallery of Art recognized that, although the gallery was for all the people, only a limited number of them were able to visit it each year. In late 1961, in an attempt to find ways in which students throughout the country could share their American heritage of art, the United States Commissioner of Education was asked if he could arrange to have some of the Gallery's reproductions sent to schools in many states. The task of finding the best way to accomplish this aim was assigned to a Special Consultant on the arts who approached the New York State Education Department early in 1962 to ask its cooperation in such an effort. Personnel from the Division of Educational Communications and the Bureau of Secondary Curriculum Development were assigned to work with the Consultant. The original idea for distributing reproductions, slides, and other educational materials to the schools was expanded until it was first thought that a separate humanities course would be needed. The State Education Department then evolved the idea of integrating the arts and humanities into existing courses as an alternate approach to the problem. The Division of Educational Communications and the Bureau of Secondary Curriculum Development of the State Education Department worked jointly to decide how this approach was to be effected. The Division was given the role of developing the experiment because of the emphasis on newer media in the project.

In the spring of 1962, representatives from the Division of Educational Communications and the Bureau of Secondary Curriculum Development, visited Washington to confer with officials of the United States Office of Education. In the summer of 1962, a member of the Division of Educational Communications was assigned to develop the project. The Director of the Division of Educational Communications became interested in the project and introduced the idea of a multimedia, curriculum-related, resource collection for the arts appreciation program, into the project. This concept, along with that of integrating the materials into the curriculum, was worked out in a series of cooperative meetings between the New York State Education Department and the United States Office of Education.

The Division of Educational Communications was assigned the task of preparing a proposal and submitting it to the New Media Branch of the United States Office of Education. The proposal was submitted in the fall of 1962 and approved in 1963. CUE became operational in April of 1963. The Associate Director of the project expanded the idea to include the "systems" approach to cultural understandings in education. Rather than confining the program to distribution of Gallery materials and arts appreciation and related media, a program of wider scope involving a complete learning atmosphere in the school and community was developed. The CUE systems approach is described on page 59.

The CUE systems approach was designed to insure that the project materials were pertinent to existing social conditions which are now making it desirable for all future citizens to have some arts and humanities education.

RATIONALE

WHY EDUCATION IN THE ARTS IS IMPORTANT FOR ALL

Despite the so-called cultural explosion, we live in a society which does not yet fully value the arts. Until the present time most people have been unaware of the educative value of the arts, and the important role they play in the development of the individual and society.

The value of language is unquestioned in American education. All students must take English courses, so that they may be taught reading and writing and achieve clarity of thought. Although some creative writing is done, the main aim of these courses is to impart skills of communication and, through literature, to impart certain ideas, understandings, and values which enable the student to mature mentally.

However, many people including large numbers of teachers, are mistaken about the role of the arts in education. Art in education has little to do with the drawing of pumpkins at Halloween or bunnies at Easter. Few children produce literature or art. Few will become professional artists, but all will become consumers of the arts. The arts in education should be concerned with training people to see and hear. The visual arts are the literature of sight. The art images these future consumers choose will set the example and tone of our society. But as yet few students receive training for literacy in the arts.

"Imagine what would happen to our society if there was no instruction in English after the seventh grade? Should we then ask the libraries to take over the job of training the populace? This is what museums are expected to do in relation to the visual arts in our society. Only 52 percent of the high schools in the United States offer any type of training in the visual arts after the seventh grade. Only a small percentage of the students take advantage of these elective courses. This leaves 92 percent of our population with no training at all for visual discrimination. One need only to look about at the ugliness that abounds in our environment to see the result of this insensitivity." [1]

The main purpose of training in visual perception is not for the enjoyment or production of the arts. High on the list of values to be derived from the arts in education are the development of the intellect, and the education of the emotions for intelligent living in a complex, ever changing environment.

In relatively static societies such as those which existed in the Middle Ages, the individual could be taught what to think and do, and how to interpret the environment, or reality, entirely by examples from the past. Because the society maintained the same social conditions, these interpretations remained valid and useful for long periods of time. Education of this type was relatively effective in the static society.

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[1] Bartlett Hayes - Arts Councils of America Meeting, New York 1966

In a rapidly changing society, the only constant is the assurance of continuing, rapidly accelerated change. Those who maintain old ways of thinking, seeing, and interpreting their environment often attempt to maintain the status quo, which is obviously an impossibility. Such static interpretations of reality, no matter how valid they may have been in the past, may now impede progress because they are no longer valid for the changed environment. New and creative interpretations of reality are not only necessary for progress in a changing society, but vital for survival in it.

Lack of facility in reading is a chronic problem in schools and the chief cause of dropouts. Some new solutions are being attempted to solve this problem such as the use of the Initial Teaching Alphabet, which simplifies the interpretation of letter symbols, and the Headstart Program, which affords preschool children wide experiences, thus preparing them for reading readiness and personal development.

While reading is certainly a most important and economical means of learning, there are many abstract ideas and concepts which can be better explained through visual means. For this reason and because visual communication provides for a wide variety of symbolism, overcomes language barriers, and provides for the simultaneity of stimuli which occurs in real life situations, our communication is becoming increasingly visually oriented.

The education of the eye is necessary for seeing the details of this communication and for seeing them as a meaningful whole. When students cannot grasp ideas through words and books, today's camera is a better means of promoting learning than the ruler of yesterday's school room. Yet the school is still largely book and fact oriented. Such education continues to promote the single line progression of thought which is not adequate to fully interpret the complex environment of today's world.

The genius of da Vinci was largely the result of his habit of keen perception. His notebooks leave ample evidence of his visual study of his environment. Seeing elements of the environment in new relations tends to promote perceptual insights and stimulates the imagination. New knowledge comes to us not in clear focus, but in a mist which can be penetrated only by keen perception which often results in fresh insight. But such insight occurs only when the observer is alerted to the myriad of stimuli in his environment and is in the habit of perceiving relationships and searching for meanings.

THE ROLE OF THE ARTS IN AMERICAN LIFE TODAY

In times past, when our society was more static, its tastes were set by the "tastemakers," who were persons with training and background in the arts. They set the styles and gradually their tastes filtered down to the masses; who then followed their patterns of action and thought. The "tastemakers" were not always infallible. Indeed, they often impeded the progress of the arts; but they did provide some orderly leadership for the masses; whose tastes then as now, were untutored. Today, the increased buying power of individuals, coupled with the rapidity and profusion of communications (brought about by advances in technology), make it possible for all persons regardless of their tastes and training, to become consumers of the arts. These masses can vote for some of the arts with their enthusiasms and their dollars; or they can damn other arts to oblivion by their neglect. So rapid is the dispersal of new art forms that there is no time for the old filtering down process. Some museums and agencies shape taste through their exhibits and other services, but their direct influence rarely reaches the masses. Most of these people, who are continually making esthetic decisions in the course of daily living, have no training for enlightened choice because society at large has not supported such training in the public schools. This indifference and poverty of support arises from a lack of awareness on the part of the general public, and many educators as well, of the vital role the arts play in educating for life in today's world.

The arts play increasingly important social functions which are little understood by many people. The emotional catharsis and educative value provided by the arts has been well known since ancient times. Today, most informed people realize the influence of the fine arts on industry, advertising, and many other aspects of economic life. Few, however, realize the increasing role they play in the personal, inner life of the individual in modern American society. This isolated member of "The Lonely Crowd", living in a complex, fragmented society, no longer has behind him the common ground of communal expectations and shared social, religious, and political convictions. A confusion of events, a multiplicity of facts and figures, and conflicting points of view confuse him about issues, both in public and private life. The answers, modes, and morals of the past no longer seem relevant to the changed conditions of the environment. He can no longer look to long-established, recognized auhority to organize his thinking and solve the problems created by Vietnam, racial troubles, the space race, Red China, the "pill," and innumerable other social and personal questions.

Painting, cartoons, drama in the theatre, on film or television, and other literary genres, because of their treatment of current affairs, as well as the universal problems of past and present, and because of their emotional impact, can often help people to clarify their feelings. Such clarification leads to anxiety reduction, and perhaps to action which can be beneficial to both the individual and society.

True, such insights could be attained through wide reading, but when one compares the hours spent reading, even by the well educated, with those spent viewing film or television, one can begin to realize the power of the arts, via mass media, in the lives of the American people. By surmounting reading and sometimes language barriers, the arts, via mass media, play an increasing role in the shaping of thought and behavior.

For this and other more obvious reasons, support for the idea of arts education for all is growing among parents, boards of education, and administrators. Below are listed some of the pressures which are forcing this new focus in the curriculum.

- The arts are economically advantageous. Large corporations, seeking location sites, know that their well-educated professionals will not want to live in an area without cultural advantages. These same professionals want an enriched education for their children, which involves the arts, and will tend to move away from schools which do not provide it

. Parents, and others, are increasingly concerned about the behavior of the young. They are beginning to look to the school for more education in ethics, and the development of values and taste, and to be concerned about the wise use of leisure time

. Educational research is beginning to point out the practical values of the arts in the development of the intellect, imagination, and creativity, which are all closely related to advances in the sciences, industry, the progress of our country, and the development of the world community

. American society is beginning to mature culturally. A few years ago bills for cultural education and support of the arts were hooted-down, derided, and laughed out of State and National legislatures. This year, those who attempted such ridicule were regarded with distaste and contempt by other law makers. The United States government is now willing to advance, and to some degree support, the cause of the arts in American education and life

Despite these pressures, there are still many people, including some educators, who do not value the arts in education. However, this attitude is losing ground. The demand for the benefits of the arts and humanities in education is a grassroots ground swell which arises from a social need felt on the part of an increasing number of American citizens.

As a result of the above social developments many scholars consider that America has now arrived at the point in her economic and educational development where the democratization of the arts is possible. America has also arrived at the point where scientific advances and technological developments make a higher level of cultural competence mandatory for all citizens. Social problems arising out of the rapid pace of change, and other social and political developments, have caused scholars and statesmen to search for ways and means of finding answers to such problems as those involved with racial differences, juvenile delinquency, the prospect of increasing leisure, increasing crime rates, the rise of anomie, meaninglessness, and chaos, in an increasingly secular society which is unsure of its roots, identity, or direction. It was thought that the moral, spiritual, and aesthetic benefits of the arts and humanities could bring a sense of identity, continuity, and lasting values to students; could provide them with some kind of "hitching posts" in a rushing, puzzling world. Just as science helps us understand the universe, so the arts and humanities help us understand the world of man and self. At the same time, research in the areas of perception, learning, and creativity is now revealing that there are certain other unique educational benefits to be had from a study of the arts and humanities and from a rich and varied learning climate.

Some of these benefits have been recognized since ancient times. The arts and humanities have always been part of the education of the elite. Even in recent times this type of education was generally limited to the college bound at the secondary level. Recent post-Sputnik emphasis on the sciences and mathematics limited the influence of these subjects still further. Secondary students who did take elective arts courses usually learned about one art only and the emphasis was on production rather than on appreciation or cultural insight. Humanities courses which treat a broader range of subject matter were given in some schools, but usually these courses were elective and limited to a select few. Because of this approach, the vast majority of secondary school students received little or no introduction to the rich cultural heritage which is rightfully theirs.

It became apparent to progressive thinkers that perhaps American society could be assisted in overcoming its social and cultural lag by bringing the unique benefits of the arts and humanities to all students. The problem that remained was to find a practical way to help schools everywhere to incorporate these benefits into their curriculum quickly and easily. The CUE experiment was an attempt to find a practical, workable solution to this problem.

WHY THE ARTS INTEGRATION APPROACH WAS CHOSEN

In searching for ways and means of bringing the benefits of the arts and humanities to all students, several alternate approaches were examined and evaluated. The idea of integrating the arts into the existing courses was selected because:

- All ninth grade students would be involved
- A separate course in the already overcrowded school day would not be necessary
- Students would benefit from seeing the interrelationships of the arts and humanities to other subjects

PURPOSES OF CUE

THE GENERAL AIMS

The first step in developing CUE was to define the objectives of the project which are broad in scope and aimed at attempting to assist students to acquire the insights and understandings necessary for the achievement of a full, rich life. These aims are not confined to the dissemination of information about, or the development of appreciations for, the fine arts alone. Among others, CUE's aims are:

- To bring wide experiences with the arts and humanities to the student so that he may be brought to the highest possible degree of sensitivity to his culture
- To integrate the arts and humanities materials into the current curriculum so that the student may see their interrelationship with other subject matter. Such interpretation affords added insight, lends a dimension of excitement to learning, and tends to overcome excessive fragmentation of knowledge
- To provide the student with bases for developing a worthy set of values, good taste, judgment, desirable goals, and patterns of behavior.
- To prepare the student for worthy use of leisure time
- To give the student opportunities for understanding and appreciation of other cultures in order to prepare him for intelligent participation in the world community
- To stimulate the student to creative thought and action, to provide bases for critical insight, and to develop powers of imagination
- To educate for more than pure intellectuality alone; to educate the emotions, which are often the real bases for man's behavior, regardless of how he may rationalize it
- To raise the student's aspirations; to broaden his horizons, and possibly to increase his learning capacity by exposing him to rich and varied experiences with the arts and a stimulating climate for learning
- To upgrade teaching and learning through the improvement of communication techniques and the heightened use of all the students' senses and to educate those senses so the student is more aware of the varied communications which come to him through the unique vision of artists of all types. The value of this is in aiding the student to become more sensitive to his environment
- To demonstrate the importance of providing teachers with curriculum related multimedia resource collections in the upgrading of the teaching-learning process

The above aims are general but a project of such scope necessarily engenders other activities, aims, and accomplishments in the school and community. New community spirit and action, new school enthusiasms, atmosphere, and changes in spirit, action, and school plant tend to follow. Some initial enthusiasms flare and then die down because of lack of administrative support. Others provide new insights, new goals, and changed attitudes which effect lasting changes in students, teachers, schools, and communities.

PREPARATION FOR THE INNOVATION IN THE SCHOOLS

Despite much publicity concerning the so-called "cultural explosion", the general climate of opinion in many New York State schools was not favorable toward the integration of arts and humanities understandings with other subject disciplines in 1963. The arts were given low priority and a large percent of the teaching in the project schools was fact and skills oriented. Teachers whose students did well on factually oriented tests were considered to be good teachers. Thus secure, many found no need to change. In order to stress that education for skills, techniques, and facts alone is not sufficient education for life in todays world, demonstrations and talks were given in each project school to explain the need for this curricular innovation. The high points of this reasoning are listed briefly below.

HOW THE AIMS AND RATIONALE WERE EXPLAINED TO THE SCHOOLS PERSONNEL

The CUE guides provide a means of integrating the arts and humanities into the current curriculum. The main reasons for integrating the arts in the curriculum are: (1) Thearts and humanities are a vital necessity for a well-rounded education for they, as much or more than other subjects, give meaning to existence, therefore: (2) All students should have the benefit of these studies.

Research findings on learning and creativity have thrown a new light on the learning process. Technological developments and resultant social change call for a new emphasis in education. Both of these factors have resulted in a new importance and value being placed on the humanities in education. The arts are now viewed as central to the entire curriculum in that they play a vital role in preparation for living. They are of assistance in the development of perception, intellect, and personality. They can intensify other learnings, develop values, stimulate creativity, open new vistas and enrich life. They can provide a unifying thread which relates the various disciplines of the curriculum so that larger concepts and understandings may be acquired.

THE CUE SYSTEM is based on the following assumptions:

THE ARTS ARE AN IMPORTANT PART OF EDUCATION.

- From the beginning of time, the arts have been an important part of life.
- Many of our daily decisions are esthetic rather than scientific.
- Subject matter competency and technical skills are not sufficient education for today's world.
- Knowledge of facts does not necessarily produce desirable behavior.
- Education should work some permanent change in the student's attitude and behavior.
- There are ways of knowing other than the printed and spoken word.
- Visual symbols in the arts express nuances of feeling impossible to express in the verbal media.
- The arts are a form of communication which involve heart and mind as well as eye and ear; thus the arts can educate the emotions and

and impart values perhaps more meaningfully than other subjects.

THE ARTS REVEAL REALITY.

- Perception is the basis of all ideation. Since the study of arts trains the senses for more accurate and broader perception, the arts play a vital role in the development of the intellect and the stimulation of creativity.
- Adequate powers of perception are vital to life adjustment and satisfactory human relations since all men behave in accordance with their perceptions of reality.

THE STUDY OF THE ARTS STIMULATE CREATIVITY.

- Since the arts stimulate imagination and new ways of seeing they are of assistance in the stimulation of creative thinking and other forms of creativity.
- Habitual ways of thinking may become a handicap when dealing with new problems which call for new solutions. Old attitudes may undermine rather than preserve the very values they were designed to protect.

THE ARTS PLAY A VITAL ROLE IN PREPARATION FOR LIFE.

- Creativity is the resynthesis of known elements. The wider the experience of the child the more basic components he has to use for resynthesis into creative solutions for the unknown problems of the future.
- Since the arts and humanities are the quintessence of the wisdom of the ages they are stablizing, humanizing, civilizing influences which assist the individual to know who he is and what he is and why he has certain values. They assist him to hold on to his identity and to

look upon man as the center of things, as the master, rather than the servant, of his technology. This attitude enables the individual to maintain stability in a complex society which tends to dehumanize him.

- A knowledge of the arts broadens horizons and opens up new vistas which enrich life and provides for wise use of leisure and for intelligent consumption and appreciation of the arts.
- The arts can develop personality and educate the emotions; provide for emotional release and mental hygiene.

THE INTEGRATED ARTS PROVIDE CONTINUITY, DEPTH, AND ILLUMINATION TO THE CURRICULUM.

- Knowledge does not exist in isolation; all knowledge is interrelated. Seeing interdisciplinary relationships is vital to understanding and often leads to new and creative interpretations of the environment.
- When the arts are used to provide continuity throughout the entire curriculum, they tend to illumine other subject matter and assist students to see new relationships, to gain larger concepts, to realize that the whole is more than the sum of the parts.
- Such continuity will encourage mutual planning and cooperative effort on the part of teachers with resultant benefits to student and teacher in presenting a more unified education which will result from united integrated effort.
- Understanding the relationships of the arts to our total culture will assist the student to better understand life and provide a basis for judging the quality of products of the environment in daily life.

THE ARTS SHOULD BE INTEGRATED IN ALL SUBJECTS AT ALL LEVELS.

- There is too much to learn about the arts and humanities to have it all included in one course at one level. A better approach incorporates arts and humanistic understandings into all classes at all levels. (CUE in no way attempts to replace regular Humanities Courses but prepares students for more meaningful participation in them.) Jerome Bruner[2] believes that we have underestimated the young student's learning abilities. He believes that even complex ideas can be taught to any child in some form if they are approached honestly, sincerely, and in the proper terms.
- Subjects need not necessarily be confined to a certain level. The spiraling curriculum provides for treatment of the same subject at many levels; or the higher levels receiving more complex and thorough treatment.

A KNOWLEDGE OF THE ARTS IS OF PRAGMATIC VALUE IN SOCIAL RELATIONS AND PROGRESS.

- The arts can contribute to better world understandings for they are universal language.
- The study of the arts can contribute to the improvement of our own society through their stabilizing influence and through the stimulation of creativity. Creative products are originally imaginative but inevitably social.

THE CUE SYSTEM IS A PRACTICAL WAY TO INTEGRATE THE ARTS.

- The best way to learn about the arts is to experience them. The CUE system provides for much student experience through media, exhibits

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[2] Bruner, Jerome - Process of Education

- and performances, as well as the arts integration into subject matter.
- The amount and kind of learning that takes place in the classroom is in almost direct ratio to the kind, the amount, and the quality of learning materials available.
- Teachers use material that is at hand. The curriculum-related resource collection concept brings to the teacher the wide variety of materials necessary to the integration of the arts. It is in no way restrictive but stimulates the teacher with much material and many suggestions.

THE CUE SYSTEM EVOLVES WITH CHANGING NEEDS.

- The CUE system remains up to date and pertinent to existing classroom conditions because its methods and materials are constantly evaluated through cooperative action research.

THE PURPOSES OF THE CUE SYSTEMS APPROACH TO ARTS AND HUMANITIES EDUCATION

THE PURPOSES OF THE CURRICULUM-RELATED RESOURCE COLLECTIONS

The curriculum-related resource collections consist of selected newer media of all types which assist teachers to integrate insights and understandings about the arts and humanities into the current curriculum in the areas of English, social studies, science, industrial arts, and home economics. The unique value of providing such a collection for teacher use is that it multiplies her effectiveness manyfold. First, it can quickly and economically bring to the classroom famous experts and outstanding scholars to broaden and deepen the knowledge presented. For example, a single half-hour film may effectively condense the results of years of research by outstanding scholars, provide performances by highly skilled experts, and present famous persons and events of both the present and past to enlarge and enhance the ability of the teacher in the classroom. Secondly, productions in the vivid sound, form and color of modern communications techniques surmount many learning barriers to reach all types of students, to assist them to learn more, and to learn more quickly, effectively, enjoyably, and permanently than older types of classroom procedure.

THE PURPOSES OF THE CUE HUMANITIES MEDIA GUIDES

- To locate and evaluate worthwhile media and put into guide form descriptions of newer media which would assist the teacher to accomplish the aims of the project, thus saving the teacher this time-consuming task and conserving energy for the more personal aspects of teaching.
- To provide the teacher with the benefit of the combined knowledge of several teacher consultants in planning the use of the media.
- To provide many suggestions for the integration of the arts and other subjects and to point out arts and humanities content inherent in the subject matter of the various disciplines, which might not be readily apparent to the teacher without special training in the arts.
- To promote the use of discovery, creativity, and inquiry in the teaching-learning process.
- To develop teacher background in the arts and humanities by suggesting sources of related bibliography and materials for further study on a topic.

- To provide horizontal articulation, continuity, and unification in the arts and humanities education of the student through touching upon the same topic from a different point of view in the various disciplines.
- To promote the use of the arts and humanities as cohesive factors in a fragmented curriculum.
- To promote the wise use of these media as an integral part of the teaching-learning process and to develop teacher communication techniques.

THE PURPOSES OF THE CUE STUDENT EXPERIENCES

Trips, exhibits of many kinds, in-school performances, and use of community cultural resources of many types were promoted because it is thought that a wide variety of experiences develop learning capacity. They also promote the desire to learn and enhance the joy of learning. Such vivid experiences make the learning process more effective, easier, and more permanent. Moreover, the broadened horizons tend to make students raise their aspiration. This provides for deeper understandings and greater enjoyment of life. The exhibits, performances, and trips round out the in-class experiences to provide a complete and stimulating climate for learning.

The main aim of the CUE system is to provide a new kind of education in a new age in which increased wealth and leisure make it possible for all to become consumers of the arts, and make it necessary for all to have good taste and judgment and desirable values. Allowing taste without training to run rampant in a democracy is dangerous because the images of these tastes in the films, in advertising, in novels and other art forms set the example and tone of the society. The CUE system attempts to provide the student with a learning climate that stimulates the formation of the insights, understandings and appreciation which will enable him to live a happy and satisfying life in this new age and in the world community.

THE PURPOSES OF THE EXPERIMENT FROM THE MEDIA POINT OF VIEW

- To demonstrate the necessity for curriculum-related media resource collections in schools and the validity of the instructional materials center philosophy.
- To locate the proper media to accomplish the aims of the project and to evaluate its effectiveness in accomplishing these aims
- To evaluate the merits and faults of the curriculum-related resource collection concept
- To experiment to find a workable distribution system for these media and materials
- To construct a feasible systems approach to arts and humanities education and to find out ways and means of implementing it
- To evaluate the feasibility of introducing new content through use of newer media.

METHODOLOGY

DESCRIPTION OF THE PROJECT DESIGN

1. DESIGN PHASE (5 Months) METHODOLOGY - The curriculums of the various subjects were studied to locate their arts and humanities content. Materials which treated this content were located. These materials were then evaluated by teacher consultants in the various subject areas.

The consultants then wrote media utilization guides according to a suggested plan for the use of the materials under the direction of the Associate Director. These media utilization guide lessons were inspected and/or revised by New York State Education Department subject matter specialists and edited and published by the Bureau of Secondary Curriculum Development in the form of Media guides.

A system was devised through which communications and materials would flow freely between the teacher and the CUE staff in Albany through the services of a CUE curriculum coordinator in each school. Schools were requested to provide sufficient audiovisual equipment to carry on the project and the services of an audiovisual coordinator.

2. EXPERIMENTAL AND EVALUATIVE PHASE (9 Months) - The evaluation was carried out through cooperative action research. The selected materials were placed in each project school. The project philosophy and methods were explained to the teachers involved, who were then encouraged to use, evaluate, and criticize the materials. Research was carried on by questionnaire and interview to ascertain the effectiveness of the media, guides, and system. Periodic meetings of the personnel involved were held in Albany to solve difficulties, air criticism, and report good results. A newsletter, CUE's Previews, kept all schools informed of the progress of the experiment.

3. REVISION PHASE (9 Months) - All data gathered from interviews, questionnaires, and other feedback were tabulated and analyzed. On the basis of these findings, the CUE staff revised and enlarged the resource collections. The media guides were revised by a new set of consultants.

4. DEMONSTRATION PHASE (9 Months) - Demonstration teams from some CUE schools visited other schools to introduce the program to them. CUE schools acted as demonstration centers where visitors might observe the program. Interest in the program became so great that it was necessary to write a CUE Do-It-Yourself Guide to describe the experiment and tell schools how to start their own cultural programs.

5. ANALYSIS AND REPORT - An over-all analysis of the study and the preparation of a final report followed. A tape slide story of the project was prepared for further dissemination of information and a permanent audiovisual record. A filmstrip version of the CUE System will also be produced.

PHASE I - DESIGN

HOW THE PROJECT SCHOOLS WERE SELECTED

The 13 schools to be included in the study were selected by the New York State Education Department committee based on the following criteria:

1. Location	geographic distribution throughout the state
2. Administration	willingness to assign a curriculum coordinator and audiovisual director to the project
3. Type	representative of various kinds of schools such as city or rural
4. Size	varying student population
5. Staff	a nucleus of teachers interested in furthering the study of the arts and humanities, and interested in working with the media

The invitation was based on the willingness of the Superintendent to have the program. Most of the schools had a nucleus of interested and enthusiastic teachers.

THE PROJECT SCHOOLS

Figure 1 shows the size of the schools and the number of students in the ninth grade. The ninth grade was selected as the experimental level because: (1) it is a critical area (many students drop out after this level), (2) all students are required to take science, social studies, and English, (3) the ninth grade provides the basis for the growth of CUE to other high school grades.

Figure 1 lists the project schools, indicates their size, and the number of ninth grade students involved in the program. Matching control schools were also selected for the purpose of testing the program.

Figure 1

School	Type of School	No. in 9th Grade	Size of School
1. Bronxville High School	7-12	105	662
2. Chateaugay Central School	7-12	77	393
3. Charles Dewey School - Brooklyn	7-9	308	965
4. Draper School - Schenectady	7-12	103	643
5. East Greenbush Junior High School	7-9	313	920
6. William Floyd - Shirley-Mastic	7-12	185	833
7. Joan of Arc Public School - Manhattan	7-9	272	1,245
8. MacArthur School - Binghamton	7-9	135	480
9. Niagara Wheatfield Central School- Sanborn	7-12	351	1,825
10. Penfield High School	9-12	291	1,014
11. Shenendehowa Central School - Elnora	7-12	219	2,862
12. Solvay High School - Syracuse	9-12	187	804
13. A. J. Veraldi Junior High School - Middletown	7-9	418	1,122
Total		2,964	13,768

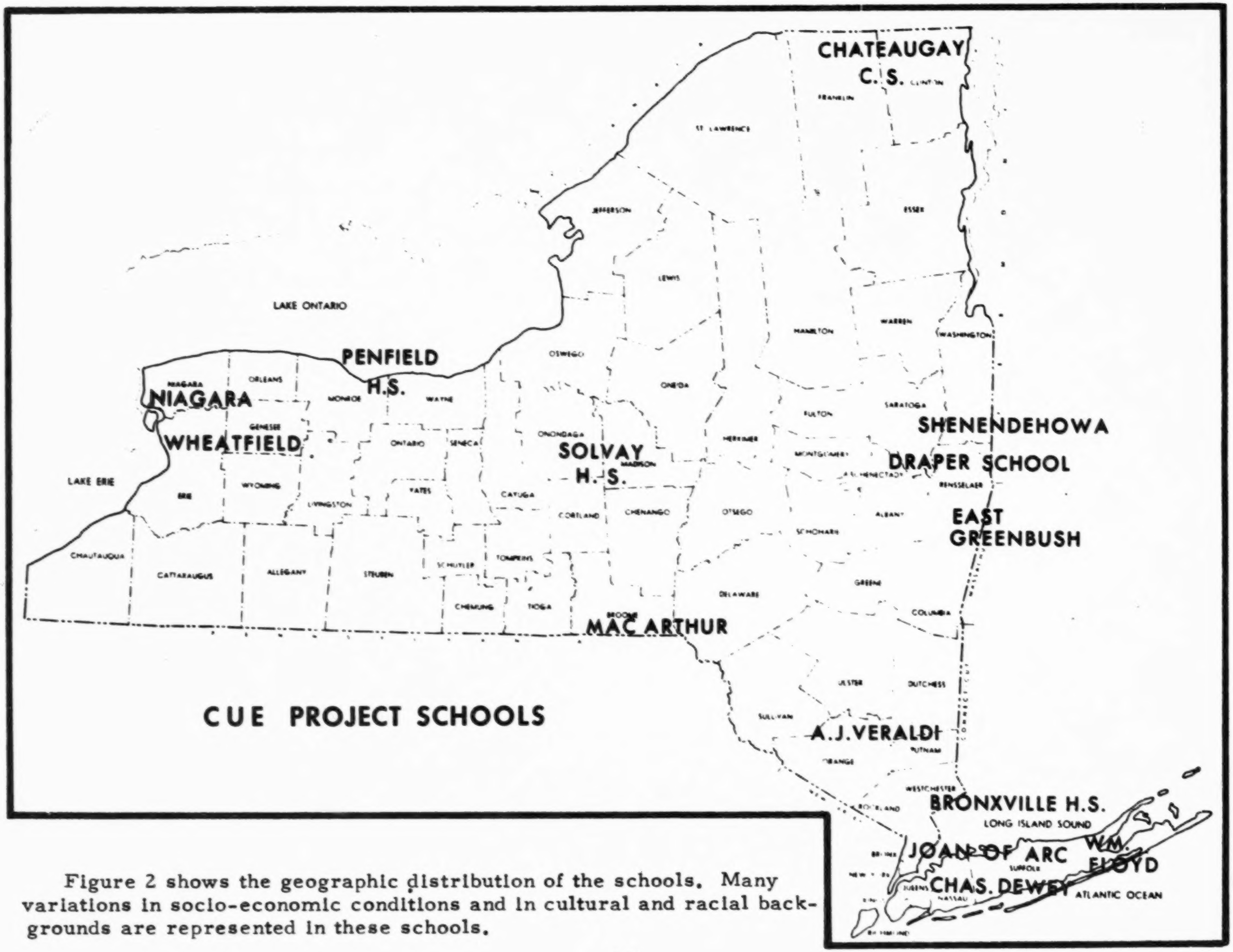

CUE PROJECT SCHOOLS
CHATEAUGAY C.S.
PENFIELD H.S.
NIAGARA
WHEATFIELD
SOLVAY H.S.
SHENENDEHOWA
DRAPER SCHOOL
EAST GREENBUSH
MAC ARTHUR
A.J.VERALDI
BRONXVILLE H.S.
JOAN OF ARC
WM. FLOYD
CHAS. DEWEY
LAKE ONTARIO
LAKE ERIE
LONG ISLAND SOUND
ATLANTIC OCEAN
FRANKLIN
CLINTON
ST. LAWRENCE
ESSEX
JEFFERSON
LEWIS
HAMILTON
WARREN
WASHINGTON
OSWEGO
ONEIDA
FULTON
SARATOGA
NIAGARA
ORLEANS
MONROE
WAYNE
GENESEE
ONTARIO
SENECA
ONONDAGA
MADISON
HERKIMER
MONTGOMERY
SCHENECTADY
RENSSELAER
ERIE
WYOMING
LIVINGSTON
YATES
CAYUGA
CORTLAND
CHENANGO
OTSEGO
ALBANY
SCHOHARIE
CHAUTAUQUA
CATTARAUGUS
ALLEGANY
STEUBEN
SCHUYLER
TOMPKINS
CHEMUNG
TIOGA
BROOME
DELAWARE
GREENE
COLUMBIA
ULSTER
DUTCHESS
SULLIVAN
PUTNAM
ORANGE
WESTCHESTER
ROCKLAND
BRONX
SUFFOLK
QUEENS
NASSAU
RICHMOND

Figure 2 shows the geographic distribution of the schools. Many variations in socio-economic conditions and in cultural and racial backgrounds are represented in these schools.

HOW THE PROJECT WAS PRESENTED TO SCHOOL PERSONNEL

After the selection of the schools and the outlining of the general approach, a meeting of representatives of the school systems was called on April 30, 1963. An administrator, the audiovisual coordinator, and the curriculum coordinator from each of the 13 schools attended the first CUE meeting in Albany on April 30, 1963.

The CUE philosophy was explained to the visitors and a multimedia demonstration of the CUE system and the package concept was presented.

After this initial meeting, the project staff visited each school in May 1963. The project was explained and demonstrated to the teachers. Their suggestions concerning ways of integrating the arts and humanities into the curriculum were solicited so that they might have a personal part in preparing the study guides. These ideas were considered by the consultants who worked on the guides.

PROBLEMS ENCOUNTERED IN THE PROJECT SCHOOLS

The overall school atmosphere ran the gamut from extreme sophistication to naiveté. Most of the schools had problems of some kind such as high teacher turnover, large groups of refugees to whom English was a second language, lack of space, equipment, or lack of properly certified teachers in some subject areas.

Moreover, some of the teachers in the schools were antagonistic to the project at first for the following reasons:

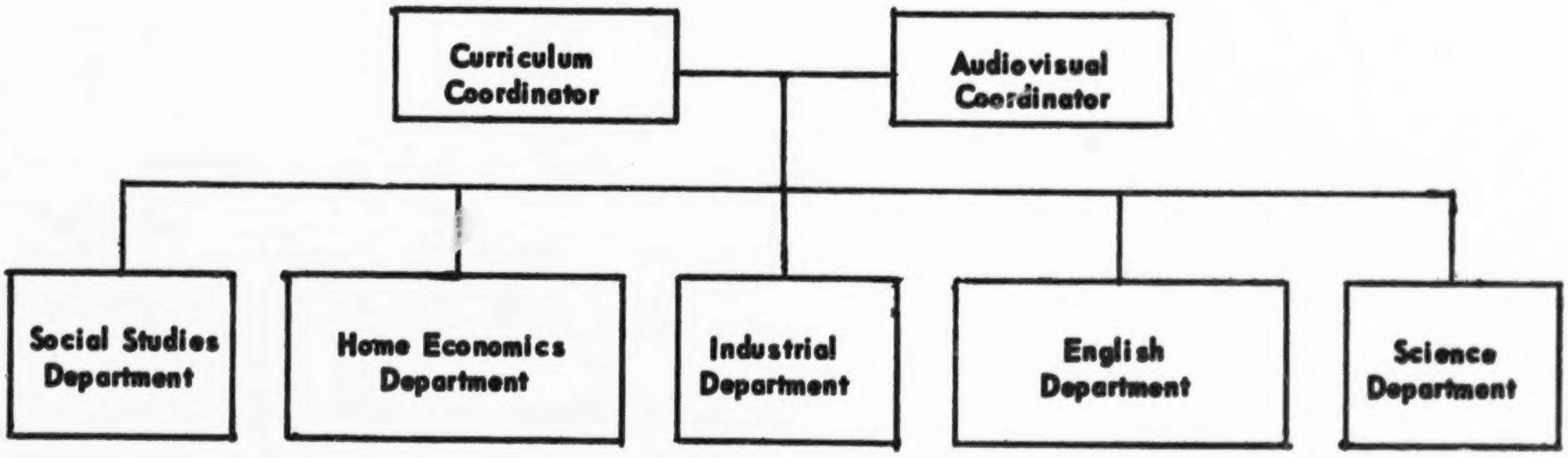
- They considered it as an added chore and felt they were already overworked or did not have time for such activities
- They feared the additional content would lower test scores on factual content

- They felt insecure with the arts, doubted their importance, or feared innovation
- They had personal discontentments with the school situation which precluded enthusiastic participation
- They were not interested in the humanities approach, but preferred to pursue their subject discipline alone

Since no funds or time were available for summer teacher workshops to orient teachers to the program, the above attitudes and other obstacles provided very realistic and difficult situations in which to conduct the experiment.

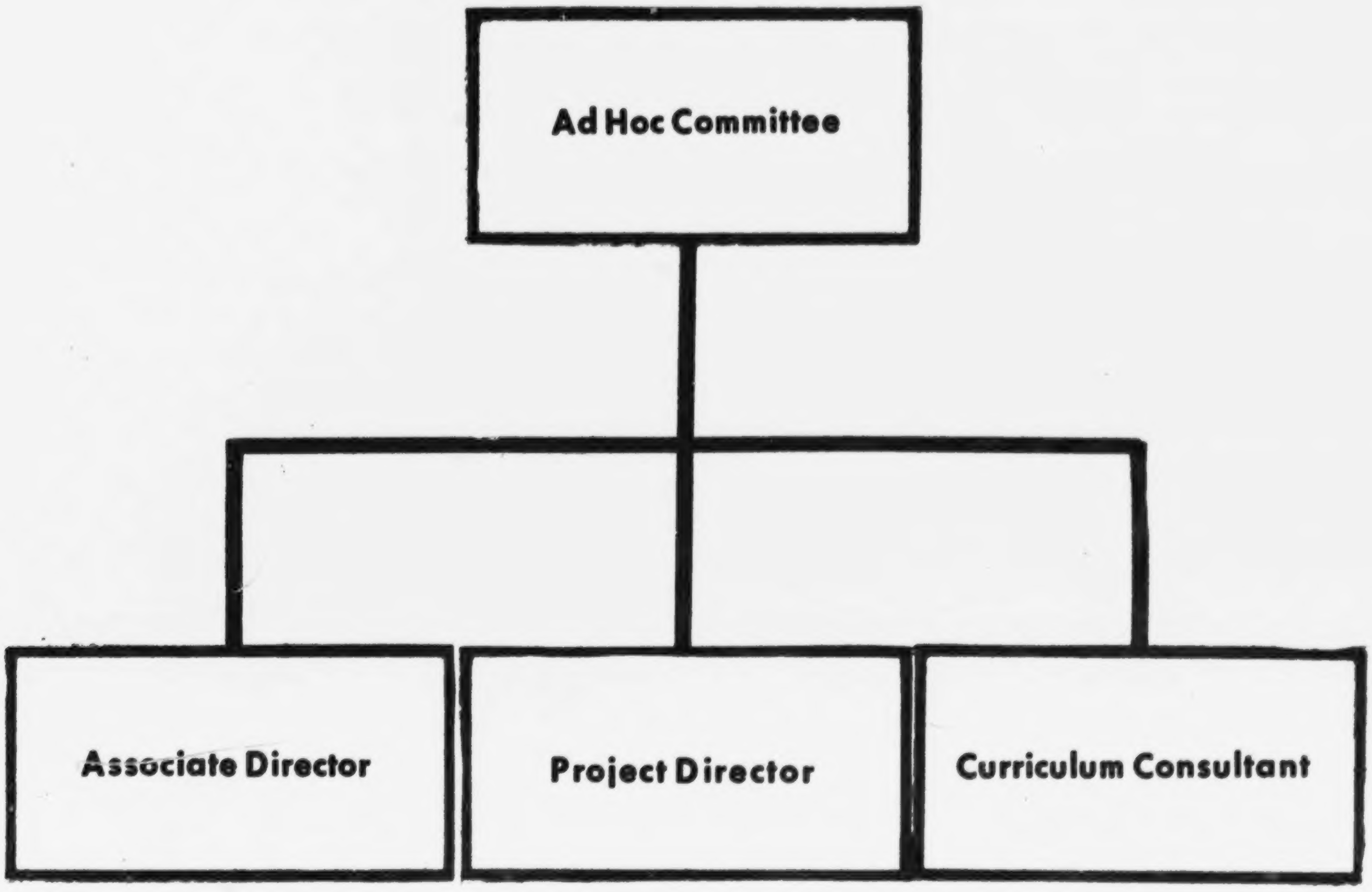
ORGANIZATION OF THE PROJECT IN THE SCHOOLS

An audiovisual and curriculum coordinator were assigned to the project by each participating school. These coordinators served as the official contact between the schools and the State Education Department. The CUE organization in a typical school appears as in Figure 3.


Curriculum Coordinator
Audiovisual Coordinator
Social Studies Department
Home Economics Department
Industrial Department
English Department
Science Department

The subject areas included on the ninth grade level were: (1) English, (2) general science, (3) social studies, (4) home economics, and (5) industrial arts. English, social studies, and science were chosen because all of the students attended these classes. Home economics and industrial arts were selected because they have a rich, generally unexplored potential for the teaching of arts and humanities understandings, and many students in these elective classes tend to be early dropouts.

ORGANIZATION OF THE PROJECT WITHIN THE STATE EDUCATION DEPARTMENT



The Project director was responsible for the overall administration of the project and the evaluation aspects. The associate director worked out a plan for arts integration into the existing curriculum, located and ordered media, worked out criteria for consultant evaluation of the media, evolved suggestions for utilization guide lessons, and supervised the writing of the media guides and assembling of the packages. The program was implemented in the field through demonstration lectures, conferences with teachers, and dissemination of information about CUE at conferences and meetings, both in and out of State.

The Curriculum Development Center coordinated CUE with the subject matter specialists and was responsible for overseeing the preparation of the first set of the Guides for publication. Art and music appreciation tests were given to both the experiment and control schools at this time.

HOW THE CUE GUIDES WERE WRITTEN

Defining the Arts and Humanities

In order to integrate arts and humanities understanding into the ongoing curriculum, it was necessary to define these somewhat ambiguous terms. After careful consideration, much research, and lengthy discussion, the CUE staff decided on the following broad definitions:

The arts included in CUE were defined as those ordinarily described as the fine arts, such as sculpture, painting, architecture, literature, drama, and the dance and others. Also, those often described as applied arts--ceramics, furniture, art metalwork, graphics, weaving, and others. Photography, cinema, and many other arts, not so easy to classify, were also included, since each of these can provide valuable insight into the society of their creators, as well as offer enjoyment to a wide variety of tastes.

The humanities were defined in a broad sense as "those studies which tend to make man more human."[3] Thus, in addition to art, music, philosophy, history, literature, and classical languages, traditionally considered to make up the humanistic studies, CUE also included great living religions taught objectively as historical phenomena; the social sciences such as anthropology, archeology, and sociology; humanistic understandings about the sociological effects of the physical sciences, history of science, and technology; as well as appreciations for the great creative scientific minds who have improved the lot of mankind.

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[3] Philip Phenix, Education and the Common Good

Because of lack of time and funds, the CUE Project regrettably was not able to include mathematics at this time. (Although it exists entirely in the mind of man, the CUE personnel considers that even so precise a study as this has humanistic overtones.)

The position of the CUE staff is that while it is important to learn skills and techniques with which to earn a living and while it is vitally necessary to become scientifically literate in a technological society, the relating of every subject to the life of the individual students in meaningful ways is an important aspect of the teaching-learning process. Thus any subject, if properly and fully taught, has some humanistic content. Truth, beauty, and insight may be gained from many subjects. The CUE staff believes that this broader definition of the humanities is more suited to a democratic, pluralistic, 20th Century society living in a rapidly changing world than would be the narrower, purist, 18th Century definition.

To assist the consultants to benefit from the definitions of the arts and humanities used in CUE, a set of general and specific criteria were set up for the selection of CUE media.

Criteria for the Selection of the CUE Media and Materials

The criteria for the selection of the media were drawn up on the basis of humanistic and artistic concepts chosen in the hope of achieving the aims of the project. These and related criteria were kept in mind in selecting all media. In general, the media were to contain:

- Some arts and humanities content as well as subject content. For instance, a film on India may contain a great deal of pure geographic content, but it might also reveal much about the architecture, dance, and religion of the country, as well as provide insight into the character of the people
- Some purely arts material which was related to the subject content in some way. For instance, a film on the works and life of Leonardo da Vinci may be classified as mainly about the arts and yet, in their own way, the life and works of da Vinci are part of the history and spirit of Renaissance Italy. Delacroix's painting, Liberty Leading the Masses, reveals much about the spirit of the French Revolution
- Some pure subject content material which was chosen as preparation for understandings of some arts or humanities concepts. The film "Atomic Energy" was used to prepare students for understanding how the discovery of the relation of energy to motion affected man's thinking as revealed in the arts
- Some materials such as those involving optical illusions, Sense Perception, Discovering Color, Discovering Texture, were chosen to make students more aware of, and sensitive to, their environment, as well as to upgrade the perceptual process itself
- Some materials were designed to present new points of view. For instance, the film "The Communication Primer" and materials on ballet, opera, and painting were placed in the CUE English Humanistic Media Guide to help students understand that there are many important ways of communicating beside the printed and spoken word

and that they need to learn the language of these other communication arts

Criteria for Judging the Quality of the Media

In previewing the media, consideration was given to the following factors:

- Are the facts accurate?
- Is the material pertinent to the aims of the subject discipline and CUE's cultural aims?
- Is the development logical? In proper sequence?
- Does it provide a clear statement of what is significant to man?
- Is the source authoritative? The research competent?
- Is the physical quality (sound, color, and photography) of the material good? Is color necessary to teach the content?
- Is the format appropriate for the content? (If we are discussing chord progressions, do we need to see them written on the staff also? If a man is lecturing, does it need to be a film--would tape be better and more economical?)
- Does it stimulate the student to further inquiry?
- Are the symbols, graphics, speech, and vocabulary correct, clear, appropriate, and pertinent?
- When arts are presented, are they of high quality?
- Do various parts of the material have a wholeness?
- Is the medium appropriate for the material? (If it is music, do we need to see the orchestra? Would a record be best?)
- Is the subject significant, timely, important? Is it the best of its kind? Does it have unique value not attributable to other materials?

. Can it make a contribution beyond what the regular staff could do?

. Will it have wide or limited appeal?

Guidelines for Writing the CUE Humanities Media Utilization Guides

In order to insure good arts integration techniques, to develop clear communication with teachers who would use the plans, and to promote use of good communications techniques, the following guidelines for writing the media utilization plans were drawn up. The format of the CUE lesson plans is as follows:

CULTURE ITEM:	(Film or other media) List color or black and white, time, producer, address.
CURRICULUM AREA:	Relate this to the New York State course of study in the appropriate subject area.

PURPOSES:
Spell out the objectives of the lesson clearly. It may have more than one purpose. It should have cultural aims as well as others. In writing the purpose avoid cliches such as "to show how." All visual materials are "to show" something. Use instead a specific word such as - to demonstrate; to provide; to teach facts, understandings, concepts, aesthetic appreciations; to build attitudes, to motivate, or others. Once you know the purposes, all preparation and followup activities should be stated in these terms.

SYNOPSIS:
Tell enough about the media so that a teacher too busy, or otherwise unable to preview can get an idea of the content. Explain why and how the film or other medium does its teaching, and what techniques are employed. For instance:

"Through animation the film"---
"With time lapse photography we can see"---
"Through photo montage we recapitulate"---

SUGGESTED PREPARATION OF THE CLASS:
All suggested activities must be related to the purposes of the film. It is important at this stage to find out what the student knows and doesn't know about the area the instructional material teaches. In writing this part it is important to tell the teacher briefly:

- Why the preparation is needed
- What needs to be done
- Suggest a procedure - (let him know this is just one way of doing it.) Understanding the purpose of the preparation will motivate the teacher toward

creative activities. All suggested activities should be related to the purpose of the medium.

PUPILS SHOULD LOOK AND LISTEN FOR:

All items must be in the film or suggested by it. List special cultural effects to watch or listen for, such as how the music accents the mood of the film, the skill of the potter, overtones in Indian music, or other. Suggest questions to be answered, ideas to discover, or problems to be solved by what is to be observed in the materials. Such suggestions promote active, involved viewing and listening.

SUGGESTED FOLLOW-UP ACTIVITIES:

These should reenforce, supplement, or summarize the film or other medium. Suggest what needs to be done and why.

- First check in some way to see if pupils learned what they didn't know beforehand. Have they solved the problems, discovered ideas, answered the questions?
- If the purpose of the film is to motivate - find out if it did. Then gear the activities toward doing whatever is indicated by the motivation
- If the purpose is to teach basic facts or skills, determine if the student got the facts by testing or discussion
- If the purpose is to build attitudes, perhaps discussion will accomplish this aim; perhaps writing or creative activity will do it better
- If the purpose is appreciation, provide activities which will reenforce this aim

RELATED CREATIVE ACTIVITIES:

- If the purpose is to stimulate creativity, suggest related creative activities. The acid test of a humanities program is, does it inspire creativity? These activities of course will be used at the teacher's discretion and may be carried out on the students' own time or in art or other classes

RELATED MATERIALS:

Be sure they are really related. List more than one kind of media. List the producer and source accurately. Such bibliography should be selective and up-to-date.

KEY WORDS, NAMES OR VOCABULARY:

These should be listed after Preparation of the Class only in lessons dealing with difficult scientific or very unfamiliar matter such as that related to areas of non-Western culture.

CUE "Insight Sheets" may be written on cultural areas of the subject the teacher may consider important such as poetry, architecture, color. (see sample) Lesson plans may refer teachers to these CUE Insights for further background on a subject.

PRINCIPLES AND UNDERSTANDINGS:

If special principles in science or special insights or understandings in any other area need to be spelled out in the lesson, incorporate them in the Preparation of the Class or Followup. Remember that the primary aim of this guide is not to teach scientific or other rules but to awaken appreciations and to enrich and increase cultural understandings as the enriched regular curriculum is taught.

THE MULTIMEDIA APPROACH:

In addition to Insight Sheets, the consultant may perceive the need to do Cross Media Sheets which aid in teaching a concept or appreciation such as that of textural awareness through the use of a variety of media consisting of films, filmstrips, printed matter, flat pictures, records, or others so that all senses are reached.

Often quotations from literature, poetry, an excerpt from an essay or short story make telling points. Include them where appropriate. Charts and other graphic material often explain ideas more clearly than words.

Keep CUE's Cultural Aims in Mind

These are:

. Not to construct an ordinary media guide but to provide a really new contribution to education through assisting teachers to utilize media creatively and with optimum effectiveness

. To incorporate arts material which illuminates, lends drama and a dimension of glamour and excitement to the subject disciplines

. To provide materials and experiences which contribute to the moral, spiritual, cultural, and mental growth of the student

. To effect a unification among the various curriculum areas by using the arts and humanities as combining, cohesive factors

Keep CUE's Media Aims in Mind

Media may be used in innumerable ways in teaching. Select the content and form best suited to the aims. Utilize methods most likely to accomplish the aims.

. Media may be used for inductive processes and discovery. Students might be presented with a group of slides of drawings from illuminated manuscripts and asked to use them as a primary source to find out, and describe, what life in the Middle Ages was like

- There is nothing inviolate about a film. Like a book, bits of it may be used at a time. Films may be used bit by bit with discussions in between each major concept presented. Suggest such procedures when necessary
- Students do not learn everything a film or other medium has to offer in one showing. Different showings of the same film may be used for different learning situations
- The same media may be used in different ways for different teaching purposes. Suggest a method of use geared to the aims of the lesson and the abilities of the pupils
- Since each type of media can make its own unique contribution to the teaching-learning process, select the type of media best suited to teaching the desired ideas. If motion is involved, a film is best; if sound is important, a record or tape may do. If development of an idea is involved, perhaps a transparency with overlays may do the job best

Teacher consultants were hired to write the guides under the direction of the CUE staff and curriculum consultant. After viewing and selecting media likely to accomplish the aims of the project, they wrote lesson plans for its use. They did the basic work on the guides and incorporated the suggestions previously submitted by teachers in the Project schools. All this activity was closely supervised by the CUE staff with the aid of the subject specialists within the Department.

How Arts Integration Topics Were Chosen

Prior to the arrival of the consultants in the latter part of June 1963, the subject specialists in the Department and the CUE staff selected the areas in the curriculum where cultural materials might be integrated. To illustrate: in the area of social studies, one of the units of study was "Peoples of the World" which treated customs and characteristics of various peoples of the world. Arts and humanities understandings could be related to this topic through use of such films as Major Religions of the World, The Arts of Japan, African Masks, Indian Musical Instruments, and many others.

How and Why Horizontal Articulation of the Curriculum Was Attempted

In selecting materials to enrich the various curriculums, it was hoped to provide greater unification to the educational experience by using the arts and humanities as cohesive factors to unify the various disciplines.

Long before C. P. Snow became concerned about the two cultures and a fragmented curriculum, Alfred North Whitehead pointed out the fact that when the student is taught small parts of a large number of subjects, he receives a lot of disconnected ideas not illumined with any spark of vitality. They are to him useless, inert facts unrelated to anything else. The student should see how ideas carry over from one discipline to another and how they function in his daily life. The only use for knowledge of the past is to equip us for the future.[4]

Some schools use a core program through which they achieve meaningful integration of knowledge by relating such subjects as English, social studies, and the arts. When teachers who teach core classes are strong in all these subjects, this curriculum works well. However, few secondary school teachers have competencies in all these areas. Expert team teaching is an excellent means of achieving integration of knowledge. Team teachers can pool their collective strengths for the benefit of the students. At the present writing, few schools employ team teaching on a large scale for reasons involving scheduling, learning spaces, personality differences, and other factors. Consequently, despite the fact that educators will agree that the interrelation of the disciplines is of importance in the process of education, little is done to achieve this aim in the secondary school.

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[4] Alfred N. Whitehead - Aims of Education

The CUE program provides opportunity for this valuable interrelating process by using the arts and humanities as combining, cohesive factors among the various disciplines. Some of this integration is attained by touching upon the same subject from many different points of view in the various disciplines. To illustrate: The study of non-Western cultures is an important part of the ninth grade world geography. Japan and its people is one of the topics studied. The CUE program provides media lessons related to Japanese culture in four of its guides.

- In social studies, students might see such media as the film "Japan" or the filmstrip and record set "Guided Tours of the World." "Japan" and other CUE media contain geographical information, but also include material on painting and architecture, as well as other arts and customs of the people of Japan. Many illustrated books and pamphlets in the kits further these understandings.
- In English, the students might see the CUE film "Japanese Gardens" to learn how the Japanese appreciate and enjoy contemplating the beauties of nature as preparation for writing "haiku," which are

short, 17-syllable poems written as a result of observations of nature. A book on haiku included in the kit gives further information on this art.

- An industrial arts student might see such films as "Ceramic Arts of Japan" or "Japanese Arts and Crafts" to understand how the painstaking craftsmanship practiced by the Japanese is part of their artistry and respect for natural materials.
- In home economics, students may see such films as "Japanese Family" to gain insight into family life in Japan. The film "Four Families," an anthropological study, compares Japanese families with those living in other cultures. The film "Ikebana" helps students understand the importance of flower arranging in Japanese homes and temples and gives insight into the place of beauty, formality, and ritual in Japanese culture. The book Happy Origami involves students in the Japanese art of paper folding.

Although all of these activities may be carried out in several classes, deeper perception of a given subject tends to result from such curriculum treatment. This repetition of topics from different points of view in various disciplines often leads teachers to plan mutually; but even if they do not, such educational experiences tend to be more meaningful to students. Teachers testify that pupils enjoy this approach and seem to gain more from it than from a more fragmented curriculum.

If all CUE lessons and media relating to architecture were used, the student should acquire the following or similar basic understandings about the art of architecture. From the CUE media and lessons which relate to architecture, the student should learn:

In social studies - Architecture is affected by geographical and social factors. Its design is largely influenced by:

- The function of the structure
- The geography and climate of the area
- The traditions of the native culture and sometimes by foreign influences

If we know how to look at architecture, we can tell much about the society of its creators.

In English - Architecture, like other arts, has various styles which tend to express the spirit of an era. The same ideas and feelings and beliefs which cause certain styles to develop in painting, literature, and music also tend to promote corresponding stylistic tendencies in architecture.

In science - Style in architecture depends partly on new discoveries and development in the sciences which make technological progress and new types of construction possible. The products of science, as well as those of art, are inevitably social.

In home economics- The traditions of a society, as well as geographic and climatic factors, tend to shape the architectural styles of a culture. In turn, styles of structures in an area shape living and working patterns there. One can tell much about family life in other lands by observing its domestic buildings. Since architecture affects living patterns, it is important to plan and design it wisely.

In industrial arts - Architecture is an evolving art which changes according to social need and developing technology. The talent of the architect and the era also effect his designs. Since architecture affects the lives of people more than any other art, it is important to be concerned with its function, design, and aesthetics in both public and private life.

Although students who elect art appreciation or humanities courses may learn about this art in depth, the arts integration taking place in the classes which all students attend make it possible for all students to acquire at least these basic understandings. Though the amount of knowledge a student gains about any one art in one class would probably be small, when added together, such small learnings would add up to a fair acquaintance with the various arts. Doors would have been opened and new vistas revealed. Awakened interests tend to lead to greater sensitivity to the arts in everyday life. Further study, understandings, and appreciations are likely to follow.

The overall advantage of arts integration such as that used in the CUE plan is that while each teacher has the freedom to choose and use the media and suggestions in any way he likes, all of the media have been chosen to function within an overall framework of a program designed to achieve specific aims. The school program attains unity and continuity. Such unification is not likely to result from sporadic enrichment activities carried on by individual teachers.

No conformity is involved in the program. The teacher selects the media which suits the needs of his class. Pupils are encouraged to question or disagree with the various points of view presented in the media and guides, which simply act as springboards for their own individual programs, ideas, and creativity. Yet, the philosophy represented in the media and guides tends to provide a focus for the varied activities.

The following diagram attempts to represent graphically how this horizontal unification is accomplished within an elastic framework. The inter-

HORIZONTAL ARTICULATION OF A UNIT OF STUDY ON JAPAN
(9TH GRADE)

CUE suggested media suggestions offer a wide range of choice but are all chosen with the CUE aims in mind. Thus the program gains unity.

SUBJECT AREAS				OTHER AREAS
SOCIAL STUDIES	ENGLISH	INDUSTRIAL ARTS	HOME ECONOMICS	
FILM JAPAN STUDENT LEARNS GEOGRAPHY BUT ALSO ABOUT THE ARTS OF ARCHITECTURE AND THEATRE OTHER MATERIALS PRINTED MATERIALS PICTURES ON JAPAN OTHER FILMS FILMSTRIPS AND RECORDED MUSIC OF JAPAN	FILM JAPANESE GARDENS STUDENT LEARNS ABOUT THE WAY JAPANESE GARDENS SYMBOLIZE ALL OF NATURE AND OF THE IMPORTANCE OF CONTEMPLATION IN THEIR RELIGION PAPERBACK BOOK POETRY HAIKU STUDENT WRITES HAIKU	FILM ARTS AND CRAFTS OF JAPAN STUDENT LEARNS OF JAPANESE CERAMICS AND OTHER CRAFTS AND THE ARTISTRY AND CRAFTSMANSHIP INVOLVED	FILM IKEBANA JAPANESE FLOWER ARRANGING IS AN OUTGROWTH OF BUDDHISM, AN IMPORTANT ART IN JAPAN PAPERBACK BOOKS ORIGAMI JAPANESE PAPER FOLDING FILM JAPANESE FAMILY—ANTHROPOLOGICAL STUDY COMPARING HOME LIFE WITH THAT OF OTHER COUNTRIES	MUSEUM TRIPS RESOURCE PERSONS HERE THE STUDENT MIGHT SEE A JAPANESE RESOURCE PERSON; VISIT AN ART COLLECTION, EXHIBIT, OR PERFORMANCE, OR SEE ONE ON TELEVISION CUE LESSON PLANS RELATE THE PERFORMING ARTS, TELEVISION AND OTHER INFORMAL ASPECTS OF EDUCATION TO THE CURRICULUM

Teachers plan mutually. Students have a unified, well rounded experience about a subject even though they study about it in different classes.

Even if they do not plan mutually, the student is likely to receive different treatments of the same subject at sometime during the year.

Thus in any event more unification and continuity occurs in the student's learning experiences.

Fig. 4

related materials tend to promote thematic treatments and mutual planning among teachers; but even when this does not occur, the students receive the benefit of seeing some interrelationships, since much of the media is related and all of it is chosen with the goals of the program in mind.

By providing media and lesson plans which relate the performing arts and other cultural experiences to the regular curriculum, more unification of the formal and informal aspects of the student's education is also achieved.

Why No Specific Guides Were Produced for the Art and Music Teachers

Some persons have questioned why no guides were written for the art and music teachers. Limitations on time and money made it imperative for the project to concentrate effort on the areas of most need. The art and music teachers already have backgrounds in the arts, and tend to understand the integration process. It is expected that they will use any of the materials they wish and act as guides and advisors to the teachers of other disciplines in relation to the arts integration process. They also are expected to act as team members and guest lecturers for other teachers when called upon. Naturally, they should be provided with free time for these activities. They should read all of the guides to familiarize themselves with the scope of the program so that they can treat the arts being touched upon in other classes in depth in the arts and humanities classes. Awakened student interest tends to increase enrollment in the arts and music classes in CUE schools.

Naturally, the plan works best when all teachers cooperate, but it is not nullified even if they do not if individual or small groups of teachers utilize the materials effectively.

How the Resource Collections Were Assembled

Literally thousands of materials were previewed and the most appropriate selected for inclusion in the CUE resource collections. The selected materials were purchased and assembled in kits for each subject area.

The resource collections consisted of selected media designed for a specific task. They contained film, filmstrips, television programs, printed materials, and other items. An individual resource collection kit for each of the five subject areas was assembled. Each of the 13 schools received five packages, one for each subject area, for a total of 65 in all. The packages were divided into three broad categories:

1. Those items which could easily be kept in the school, such as filmstrips, slides, books, tapes, phonograph records, tearsheets, posters, charts, and transparencies
2. Those items which, because of the expense involved had to be shared by several schools. This included films, kinescopes, and some exhibits
3. Those items which could not be contained in the kits, such as broadcast television, live performances, field trips, and large exhibits of reproductions of paintings placed in the school on long term loan.

The guides suggested ways to use and integrate the resource materials into the current curriculum. It was realized that in every step of the planning a resource collection must be flexible if it is to be effectively used. Teachers want and need concrete aid, but they strongly resist, and quite rightly so, any attempts to coerce them into a restrictive curriculum. In order to be effective, the resource collection and ideas had to be widely

The RENSSELAER COUNTY COUNCIL for the ARTS in co-operation with the New York State Council on the Arts, presents
The NEW YORK CITY CENTER OPERA
in
LA BOHEME
Columbia High School
East Greenbush
project CUE
CUE
WEST SIDE STORY
NATALIE WOOD
ART OF ANCIENT GREECE
PICTURESQUE WORD ORIGINS
VOL 1
The Miracle of Greece
English

varied to provide for a wide range of tastes and abilities. The teacher is then free to select any of the elements he so desires and arrange them to create his own unique program. Each lesson was, therefore, designed separately to avoid dependence on the preceeding and subsequent lesson. This worked very well. To illustrate: in social studies some of the schools were studying Africa while others were concentrating on Asia. Thus, the films could be scheduled from school to school to arrive at the time they were needed.

Use of Services of Other Cultural Agencies and Resources

The assistance of cultural agencies such as the National Gallery of Art and Lincoln Center for the Performing Arts, the Asia Society, and others was enlisted to provide further material for student experiences. Schools were encouraged to locate and make use of community cultural resources. Thus, the student began to live in a culturally stimulating school environment.

Few materials suitable for teaching about the arts of non-Western cultures were found, and so the Project was responsible for the production of a television series entitled "Cultures and Continents", which assisted students to understand non-Western cultures through their respective arts. See page   for a description of the series.

PHASE II - EXPERIMENTAL AND EVALUATIVE PHASE

Phase two concerned the use of the experimental packages in the schools and the evaluation of them. This phase started in October 1963 and lasted through May 1964.

COMMUNICATIONS KEEP THE PROJECT MOVING AHEAD

The CUE staff visited all schools and introduced the philosophy of the arts and humanities integration, the CUE materials and guides, and explained the project to all ninth grade teachers. Suggestions for use of the materials and their benefits were discussed. Methods of utilizing some of the resources were demonstrated. A discussion period followed; and the resource materials packages were left at the schools in the care of the audiovisual and curriculum coordinators. The latter received a small token stipend for distributing and caring for CUE materials and other project work.

CUE's Previews, a newsletter sent to all CUE schools periodically, stressed the values of the arts and humanities as expressed by outstanding scholars and artists. This newsletter also served as a medium of exchange for news items between the schools. News of what one school was doing in turn suggested ideas to other schools.[5]

CUE Insights, small research papers, were written to assist teachers to see the relationships of the arts and humanities with subject disciplines and provide them with reference materials for upgrading their knowledge of the arts. They explored such topics as the way in which architecture reflects the society of its creators, *Facts and Fallacies About Race*, *How Costume Reveals Personality* and so on. The points of view taken were unusual for the express purpose of stimulating thought and new perceptions.[6]

Exhibits and Performing Arts Come to the Schools

During the experimental year the schools were constantly supplied with

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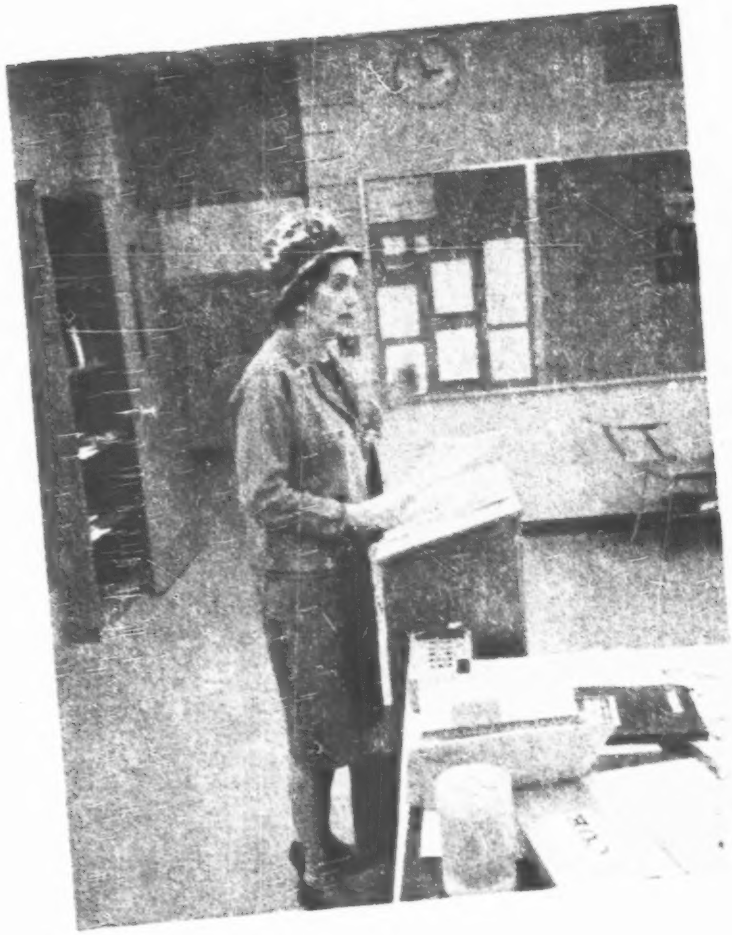
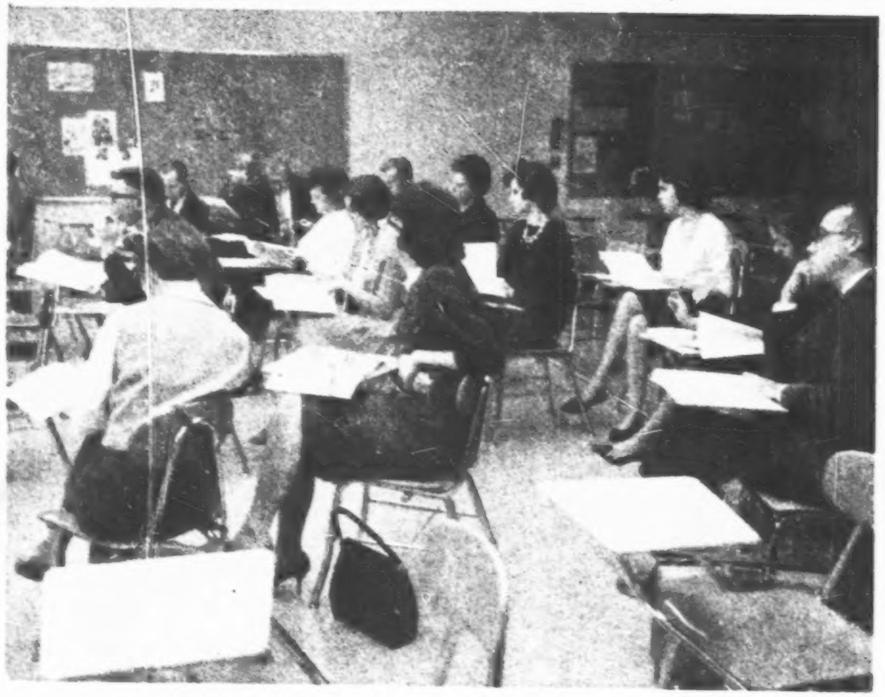
[5] See Appendix B for sample copy.

[6] See Appendix B for sample copy of *CUE Insights*.





CUE IS PRESENTED TO THE SCHOOLS

supplemental materials in the form of travelling and long-term loan exhibits. Most of the schools were able to attend some type of arts performances. Lincoln Center provided the performing arts for five of the schools. The Center provided each of these schools with live performances of ballet, opera, jazz and classical concerts, and modern dance. Other schools secured in-school performances by groups or individual artists performing or exhibiting in a wide variety of the arts.

Conferences in the Schools and in Albany

Each school was visited three or more times during the first year by the CUE staff to conduct discussion groups or private conferences with the project teachers. Measurement instruments were administered to both the students and faculty to assess the effectiveness of the materials and program.

Two meetings of the audiovisual and curriculum coordinators were held in Albany in each of the school years of 1963-64. At these meetings new materials were introduced and the coordinators had a chance to present their program and to compare it with that of the other schools.

The Schools Use the CUE System as a Basis for Developing Their Own Unique Programs

Each school developed its own unique program. The CUE system was considered a cultural platform which could be used as a springboard for individual creativity. The CUE staff stressed the point that CUE was not a restricting curriculum but a rich variety of resources and ideas to be used at the discretion of the teacher and school to create a program suited to their own unique needs, interests, and abilities. The schools were repeatedly urged to locate and utilize the cultural resources of their own communities

The Home
JAPAN
THAILAND
CUE

CUE COORDINATORS MEETING IN ALBANY

A SCENE FROM THE LINCOLN CENTER PERFORMANCE
OF THE OPERA DON PASQUALE AT WM. FLOYD SCHOOL

STUDENTS ATTEND A PERFORMANCE OF "MAN FOR ALL SEASONS" to fulfill the CUE ideal of utilizing the entire community as a laboratory for learning. Little theatre groups, community playhouses, civic orchestras, museums, and local resource persons became involved.

The critical factors operating were the attitude and cooperation of the administrator and the degree of local leadership provided by the coordinators and teachers within the school. The use of the package materials continued throughout the year. Teachers filled out evaluation forms on the media and lessons they used and these suggestions were used as a basis for the revision of the guides in Phase Three.

PHASE III - THE REVISION PHASE

This phase lasted four months and consisted basically of a revision of the guides based on an analysis of the data collected in Phase Two. A different set of consultants from the subject areas were engaged to rewrite the guides under the leadership of the CUE staff. All guides were upgraded and enlarged. Teacher criticisms of the first set of guides were of various types, but they fell into three main categories:

1. The original guides had not included the philosophy and rationale of the project so that many teachers who were unfamiliar with the project demonstrations could not understand why the arts and humanities materials were integrated with other subject matter
2. The selection of materials was too limited and did not fit the interests and abilities of some groups
3. The lesson plan suggestions were too brief and did not spell out how the teacher was to go about the arts integration

The second edition of the revised guides attempted to overcome these drawbacks by providing a wider range of material. For example, the second

Social Studies Guide contained 80 items as compared to 25 in the first guide. All guides were greatly enlarged. The lesson plans were more detailed and explicit. A wider range of choice was provided to suit varying curriculums and abilities. Many related materials were suggested for teachers wishing to enlarge upon a study.

When teachers received the revised guides, they considered them to be tremendously improved and found them much better suited to their needs (as many of the suggestions were tried and true). The guides have proved to be extremely popular, not only for the descriptions of the media, but for the teaching approaches they suggest. It was found that a wide variety of items made the kits more useful to all types of schools and teachers.

PHASE IV - THE DEMONSTRATION PHASE

In this phase (the 1964-65 school year) the field-tested, teacher-evaluated, revised guides were placed in the schools along with the revised and expanded resource collections. The first stage of the experimental phase was over and the schools had become more sophisticated in their use of the materials. The project schools served as demonstration centers for the use of the CUE system and invited nearby schools to view the operation of the program.

Most of the project schools organized demonstration teams which visited nearby schools, PTA's and other local organizations to demonstrate the use of CUE in their schools. It was felt that schools wishing to initiate a CUE program would find it simpler if they could see a program in action in a school similar to their own. Some teacher teams accompanied the CUE staff to national conventions, to the United States Office of Education, and elsewhere for demonstrations of the project.

Many requests for CUE demonstrations from New York State schools, not yet in the project and from schools in many other states, were received. Invitations to demonstrate CUE at conventions and meetings in all parts of the country followed. Despite the fact that the project had no out-of-State travel funds at this time, an effective nation-wide dissemination campaign was carried out as interested schools and organizations paid travel expenses for the director of the project.

Requests for the CUE publications and information about the program came from all parts of the country and some foreign countries. Magazine articles, in such publications as the New York Education Journal, the American Education Journal (March 1966), the American Library Journal (Summer 1965), Scholastic Teacher (April 29, 1966), Journal of the APSS of Columbia University (1966), as well as articles in the New York Times and many other newspapers and periodicals, have spread news of the program.

The Do-It-Yourself CUE Guide

Demands for information about the program became so great it was beyond the staff limitations to answer either by letter or demonstration. Consequently, a Do-It-Yourself CUE Guide, which gave the story of the project from its early beginnings and recounted the experiences in the schools, was written. It listed all materials used in the resource collections, with prices and sources, and gave helpful insights on how to get the project started in a school. It also described the changing roles of the various teaching personnel, the role of the librarian and administrator in the program, and listed sources for performances and exhibits. The guide thus enables any school to benefit by CUE's research by starting its own arts and humanities integration program without great expenditures of time, money, and energy and without the necessity for a great deal of expertise in the arts.[7]

The CUE Student Insights

While the media guides assisted teachers to gain the integrated approach stressed by the project, some teachers hesitated to point out arts relationships to other fields. To assist the student to see some of the interlocking strands which weave all knowledge together, a small number of student guides were prepared to assist students to see interrelationships between the arts and the various secondary school subjects and to lend unity to their educational experiences. CUE Student Insight Guides were designed to be used by the students for individual learning at home or in library carrels. The subject matter of the guides was related to the student's classroom experiences and illustrated by the CUE media which the student was urged to use. The student guide attempts to promote inquiry, quest, and discovery. It was outlined in complete form, but only selected portions were written in depth for experimental purposes.[8]

CUE Insights, CUE's Previews, Coordinators' meetings, and teacher conferences were still used during this phase of the project to continually develop the program and encourage the participants.

PHASE V - EVALUATION PHASE

This phase (the 1965-66 school year) was concerned with the broad analysis of the study and the preparation of the final report. Part of the final report was a recounting of the CUE experiment in an automatic slide tape presentation. A filmstrip for even wider dissemination of information will be produced. National dissemination of information has been carried on extensively in 1965-66. New schools in New York State and some in other states are now implementing the program. CUE publications are being distributed nationally on request and many schools are benefitting by using the media guides. Communities in other states are now showing an interest in utilizing CUE's research and materials. Some use the Do-It-Yourself CUE Guide as a basis for writing Title III proposals. Others write CUE into their proposals. CUE media and materials lists are widely used by schools as references for purchases.

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[7] A copy of this guide accompanies this report.

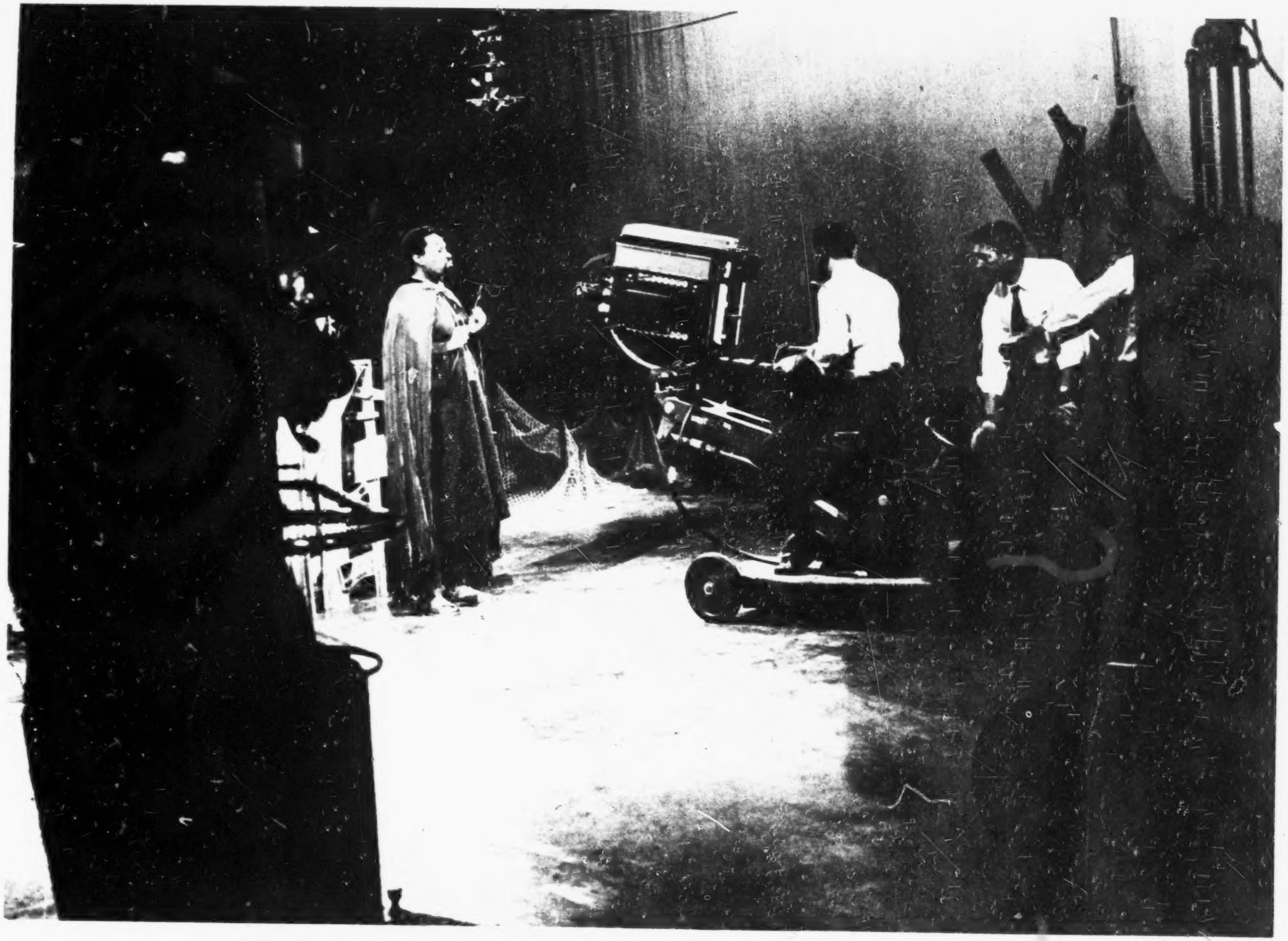
[8] See Appendix B for sample segment of CUE Student Insights.

CUE STIMULATES PRODUCTION OF NECESSARY MATERIAL

In past phases, in searching for appropriate media, CUE found that while there was no shortage of materials many of them were unsuitable for the appreciational program because:

- they were geared to the college level
- they were aimed at skills and techniques in the arts only
- they were unsuited because of length, vocabulary, or were not related to the curriculum
- they were not in forms suitable for classroom use

CUE reported these findings to some producers. For instance, the 8" by 10" reproductions in Metropolitan Seminars of Art, while highly useful for individual study, did not lend themselves to large group showings. Partly through the advice of CUE, accompanying 2" by 2" slides of the paintings were produced to accompany the seminars, thus making them far more useful as a classroom teaching tool. Cultural History Research geared some of its college materials on French Civilization to the aims and level of the CUE program. Because at times no appropriate material was available in a necessary area, CUE used pure subject matter or arts material and



CHANNEL 13 OF NET COOPERATES WITH CUE IN MAKING THE TELEVISION SERIES

attempted to accomplish the interrelation through suggestions in the lesson plans. In some cases, CUE stimulated the production of materials about areas of the world about which little media is yet available. The _CUE Insights_ were produced to fill gaps left by the lack of appropriate materials.

Because teachers complained about the large amount of research and preparation necessary to integrate the performing arts with the curriculum, CUE constructed a prototype multimedia opera kit to provide guidelines for production of commercial materials needed for a cultural program. Through the avenues of approach used in the _Insights_ and its suggested media criteria, CUE hopes to promote the production of materials suited to its program and aims. CUE is firmly convinced that much closer cooperation among scholars, artists, media and curriculum specialists, and teachers is necessary in order to insure the production of truly useful teaching tools.

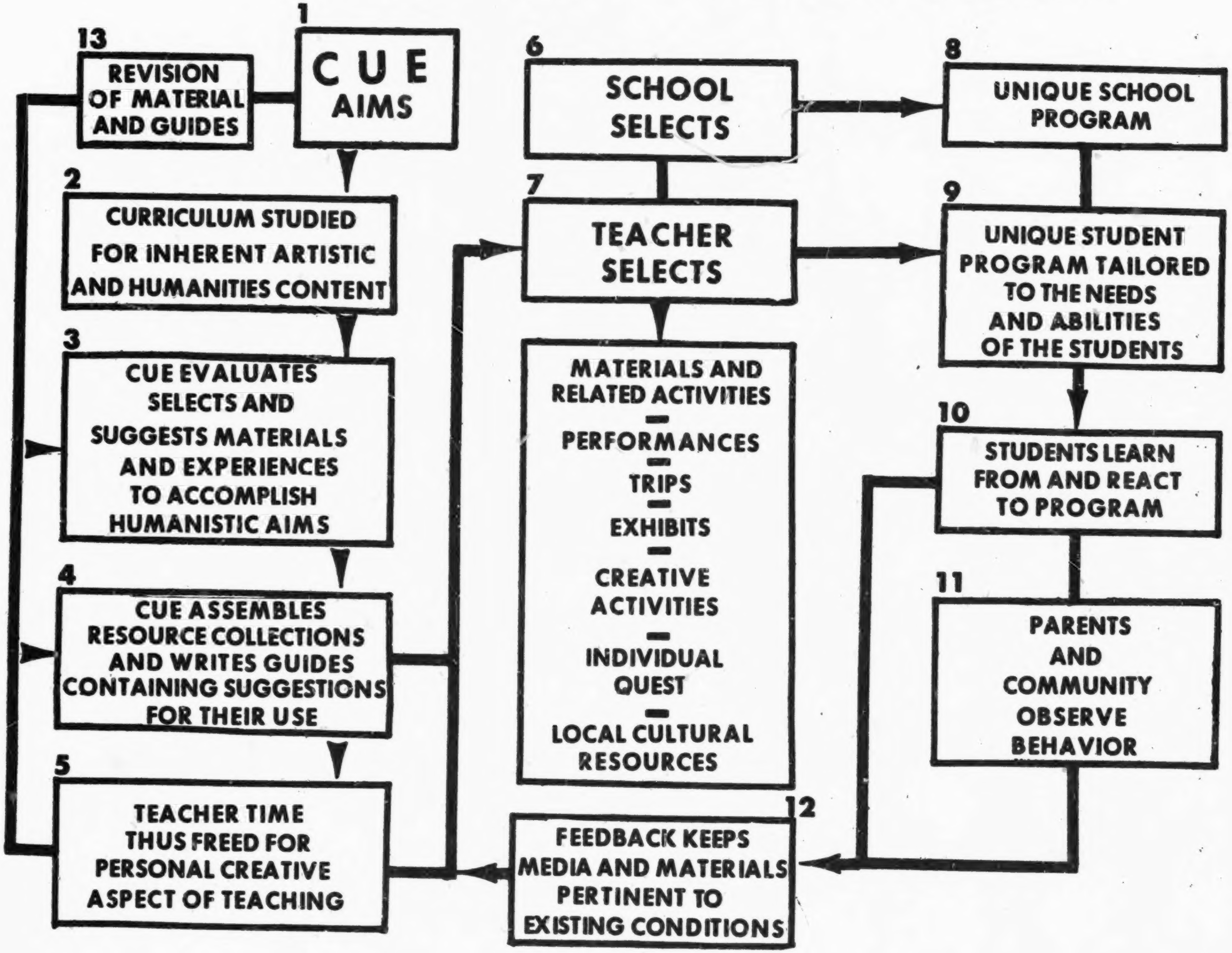
Evaluation of media and materials and the CUE guides and system was carried out at this time.

THE CUE SYSTEM

The CUE system is comprised of components aimed at providing a stimulating cultural climate for learning in the school and community. It is a method for integrating arts appreciations and humanistic understandings into the curriculum. It is education in its fullest, richest sense, but it is also a practical plan which employs technology to attempt to solve the problems of a technological age. It consists of the following interlocking parts:

- **A PHILOSOPHY** that arts and humanitistic understanding are a necessary part of the education of all students

THE CUE SYSTEM OF ARTS AND HUMANITIES EDUCATION
A FLEXIBLE PLAN ADAPTABLE TO LOCAL SCHOOL CONDITIONS


1
CUE AIMS
2
CURRICULUM STUDIED FOR INHERENT ARTISTIC AND HUMANITIES CONTENT
3
CUE EVALUATES SELECTS AND SUGGESTS MATERIALS AND EXPERIENCES TO ACCOMPLISH HUMANISTIC AIMS
4
CUE ASSEMBLES RESOURCE COLLECTIONS AND WRITES GUIDES CONTAINING SUGGESTIONS FOR THEIR USE
5
TEACHER TIME THUS FREED FOR PERSONAL CREATIVE ASPECT OF TEACHING
6
SCHOOL SELECTS
7
TEACHER SELECTS
MATERIALS AND RELATED ACTIVITIES
PERFORMANCES
TRIPS
EXHIBITS
CREATIVE ACTIVITIES
INDIVIDUAL QUEST
LOCAL CULTURAL RESOURCES
8
UNIQUE SCHOOL PROGRAM
9
UNIQUE STUDENT PROGRAM TAILORED TO THE NEEDS AND ABILITIES OF THE STUDENTS
10
STUDENTS LEARN FROM AND REACT TO PROGRAM
11
PARENTS AND COMMUNITY OBSERVE BEHAVIOR
12
FEEDBACK KEEPS MEDIA AND MATERIALS PERTINENT TO EXISTING CONDITIONS
13
REVISION OF MATERIAL AND GUIDES

- **A METHODOLOGY** - Related Resource Collection of Media
- TECHNOLOGY, EQUIPMENT, and SERVICES - which enable the materials to be used effectively
- COMMUNICATIONS - Conferences, demonstrations and suggestions
- COMMUNITY INVOLVEMENT - Use of local, state, national and international cultural resources of all types
- **PEOPLE**

  Personnel - Teachers, coordinators, librarians, administrators, who use and evaluate the materials and system and cooperate to provide the learning climate, constitute the personnel

  The CUE Staff - who provide the impetus to the system

  Resource Persons - Performers, lecturers, demonstrators, community personnel who contribute their talents to the program

  Students - who learn from and react to the program
- A FEEDBACK SYSTEM for constant evaluation of the guides and materials and system

HOW THE CUE SYSTEM WORKS

- The administrator's attitude is crucial to the success of the program. The administrator must provide the conditions which make the project's operation in the school possible. This includes the provision of the proper equipment and scheduling. He must make his favorable opinion of arts integration known to the faculty, who will then feel encouraged to cooperate with the experiment
- Innovation occurs on a broken front. The teachers must be informed of the philosophy behind the CUE system, become acquainted with its

methodology, have time to acquaint themselves with the materials and guides and be assured of the experimental nature of the project so that they are willing to accept innovation

- The CUE system is flexible and provides for continuity. Although CUE is at its most effective when all teachers participate, its chief advantage is that individual teachers may use the program materials even though the larger group does not participate at first. The system should be thought of as organic rather than mechanical. A machine may break down completely because of a few missing parts. In an organic system a few missing parts may limit the degree to which it functions, but the parts which do not function will not negate the system. Those teachers who resist innovation or arts integration do not prevent other teachers from carrying on the program in their classes. Individual teachers in non-CUE schools can use guides and materials to integrate the arts into their subject matter where no larger program exists
- The CUE system is more than the sum of its parts in that when it is properly put into effect by enthusiastic teachers and coordinators, student and parent enthusiasm is kindled. As a result, a kind of "esprit de corps" in the school and community develops and an avidity for further arts and humanities experiences generates an internal pressure that perpetuates the kind of educational process likely to achieve the aims of CUE
- CUE involves the instructional materials center concept in which all kinds of materials, print and nonprint are housed together. The librarian and media specialist assist the teachers to choose those

materials best suited to activate the students and ideas

- CUE needs a place in the school budget. In some cases, teachers tended to tire of all the extra activity involved with the performing arts, especially when no additional time or pay was given for these added hours of efforts. Although enthusiasms are aroused, the program cannot exist for long completely on volunteer effort. Some schools put a special CUE fund in their budget to cover extra activities, performances, and expenses. Others planned for media centers and acquired new equipment. Some had special workshops where the teachers who were paid to do so translated the arts integration ideas to other levels of the curriculum. In all cases, a return to traditional facts and skills-oriented curriculum no longer seemed possible. Many teachers now realize that the CUE system, revolutionary today, is likely to be an accepted approach to education in the future

SOME SIDE BENEFITS OF THE CUE SYSTEM

1. A New Attitude Toward Teaching and Learning -- While some teachers enthusiastically hailed the idea of a balancing arts and humanities emphasis in the curriculum, many more were still oriented toward the aim of teaching for skills and techniques. CUE cannot take credit for helping teachers to realize that a new focus in the curriculum is needed to meet changed social conditions. However, through the CUE system, teachers were constantly brought into contact with these ideas of great artists, philosophers, and scholars on the necessity for more emphasis on the arts and humanities in the school. They were also provided with some concrete means of implementing such a program:

project
CUE
culture
understanding
enrichment

A STIMULATING SCHOOL ENVIRONMENT IS PART OF THE CUE SYSTEM materials which assist the teacher to learn more about the arts and humanities, and media guides which show him how to relate them to the curriculum.

2. New Teaching Techniques -- CUE provided the stimulation, impetus and materials for the implementation and extension of these new teaching and learning practices in the CUE project and other schools.
3. Upgrading of School Equipment and Plant -- Schools bought new and more audiovisual equipment to implement the program and increase teaching effectiveness. Some CUE schools are planning and building new media centers involving the instructional materials center concept.
4. Development of Teaching Personnel -- Many teachers reported that the program had helped them grow culturally and had stirred them to further study. In some cases, it was reported that the program had upgraded the entire community by bringing in performances and exhibits which provided a stimulus for the adults as well as students.
5. Promotion of the Fuller Use of Community and National Resources -- The stimulation and encouragement of the program caused schools to seek out and use community cultural resources and talented and prominent persons more extensively than before. Through tele-lecture, some schools brought in speakers from the United Nations and other areas of the larger community. Museums and other cultural sites were visited and became part of their study. Some out-of-state schools visited New York City, others went out-of-state to Williamsburg or Canada. Persons from other areas of the world visited the schools to talk and teach. All schools enjoyed the exhibits from the

National Gallery, Asia Society, and many others.

6. Improved Community Relations -- Many schools reported increased interest in and respect for the school, which grew out of the interaction with the community as a result of the program. One parent from Binghamton said, " CUE is education in the ultimate." Many parents attended school performances and expressed a desire to learn more about CUE. Some schools gave Arts and Culture Fairs or Science and Art Fairs to which the community was invited to see the results of the students work in the culture program.

7. Production of Necessary Materials -- The stimulation of the production of materials to achieve the aims of the program both in the schools and by commercial producers was another result of the program.

8. The Promotion of Interregional Cooperation Among Schools -- Although one of CUE's aims is to promote the location and use of community cultural resources, the present development of communication and transportation, as well as the mobility of our society, now preclude an education purely regional in character. Educational problems, methods, and approaches to subject matter have much in common throughout the nation. Progressive schools in urban areas throughout the country often are more in accord on educational thinking and practices than schools of different types in the same state. Exchange of information about experiments, the sharing of expertise, and the benefits of research are profitable, and prevent duplication of effort. Since many schools about the country are now using the CUE guides and some are implementing the project as a whole,

interregional visits and communications are taking place among them. Other schools are benefitting from CUE's research by sending representatives to visit the CUE office at the State Education Department and using CUE publications. Through securing CUE publications, schools everywhere can benefit from the research carried on in New York schools. Schools in other states now implementing the program will supply feedback so that the system is kept alive and growing.

CUE'S TELEVISION PROGRAM SERIES

One of the CUE objectives was to discover if suitable commercial materials were available to present and achieve the aims of the program. Since few suitable materials could be found which provided arts and humanistic understandings of non-Western cultures, CUE chose television as the medium for the production of such materials, as they could then be widely dispersed to many schools at once.

One aspect of the project was to provide materials which showed the arts of various peoples in such a way as to provide insight into their spirit and way of life. To meet this need, CUE proposed a television series called "Cultures and Continents." This series emphasized the culture and arts of the non-Western world because the new ninth grade curriculum would focus on these areas. Culture was in some sense used in the socio-anthropological sense, but mainly it referred to the arts and humanities such as painting, sculpture, architecture, dance, music, literature, and theatre. The arts were used as a means of revealing the spirit of the culture of their creators.

Their aesthetic values were emphasized to some degree, but in the main, the arts and humanities were shown as part of the active daily life of the people so that students might form their own impressions of the culture.

These arts were exhibited, enacted, explained, and examined in their relationship to the peoples who created them by actors and narrators who were experts in their fields. CUE stipulated that the programs must be highly visual and emotionally affective. They were not to be just televized lectures. Realia, films, authentic music, photographs, actors, dancers, musicians, and just plain people and scenes enlivened the narration.

Utilization guides, which give a snyopsis of the program and suggestions for teaching, are found in the CUE Social Studies and English Guides.[9] The programs were shown once in the evening for preview purposes and twice during the week in the daytime for school use. The funds for the 13 programs, which amounted to an excess of $100,000 were supplied by National Educational Television and New York State. None of the costs were charged to the Federal appropriation. The United States Information Agency considered the programs so well executed that they had them copied on kinescope for use in these non-Western areas to show how CUE attempts to aid student understanding and appreciation of these cultures.

Only one school in the New York area viewed the program extensively the first year. The others failed to utilize them as fully as the CUE staff would have liked because of scheduling problems. The series was also shown over educational stations in Schenectady and Buffalo, and over a commercial station in Syracuse. Due to the difficulties of scheduling, it was decided to make two kinescopes of each program so that they could be more conveniently used in the classroom. The kinescopes effected wider use of the program in the CUE schools as well as others both in and out of State. However, many schools in New York State and some other states continue to see the series over television. A separate guide containing utilization sheets for the programs was prepared for use in these schools.

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[9] CUE media guides accompany this report.

A description of the individual programs in this series will be found in Appendix B, which accompanies this report.

Another series of 10 programs entitled "Indian Fables and Legends" starring Mrs. Muriel Wasi of the Educational Ministry of India, tells the story of India and its people through its tales, legends, wit, humor, dance, and other art forms. This series was made in 1965 and is available for use of schools in New York. Related utilization materials will become available. Audio tapes and printed materials entitled, CUE Insights Through Literature, related to this television series, were also produced and are available for use.

THE FUNCTION OF THE CUE HUMANITIES MEDIA GUIDES

The function of these guides is to provide the teacher with materials and suggestions which aid him in relating arts and humanities understandings to the subject matter of his discipline so that all students may benefit from them. Since all materials are chosen with the goals of the project in mind they provide a unified program.

The CUE Guides Provide Curriculum Focus

There is nothing especially new about the subject enrichment idea. Good teachers who have sufficient cultural background and the proper materials have always done it. Relying completely on individual teacher efforts at enrichment is not wholly satisfactory because arts and humanities enrichment require materials and experiences beyond the ability of the average teacher to provide. Even when they are in a position to provide these, one teacher may decide to enrich in one direction, another tries another tack, another rides a particular hobby to the exclusion of all else. Dependence on individual teacher initiative alone, results in a sporadic program without organization and usually without permanent visible results to the community or the student. Without these, little community support for the program results. Without such support teachers become discouraged and tend to give up.

While the CUE Guides provide a wide range of choice and encourage individual creativity, they all lie within the range of an organized plan designed to achieve certain definite aims. Because of this organization, the program promotes cooperative action toward common goals which can result in educational gains which are visible to all. Enthusiasm results and further cooperative effort is promoted. Community support follows and the program becomes continuing.

One social studies teacher said, "John (the English teacher in the same school) and I have been friends for 10 years. We met in the lounge daily and talked of baseball scores and the weather. His classroom door was 50 feet from mine, but it might as well have been 50 miles as far as education was concerned. Since CUE, we have awakened to the realization that what we are teaching is closely related and are encouraged to relate it. We have scheduled our classes back to back and often have joint, large group presentations. Students are getting more out of both our classes since we interrelate many ideas and activities. Both we and the students are working harder than ever before, but we, and they, are enjoying it more. They are getting more out of it than when we went our separate ways. We do not cover so much material as before but we uncover much more in understandings and insights."[10]

THE FUNCTION OF THE DO-IT-YOURSELF GUIDE

One of the truly great wastes in American education is a result of what is known as the "research thud." The government or other agency finances research to find a better answer for some educational problem. Thousands of dollars and man-hours of work go into the research and experimentation. When the grant funds are used, the experiment often ends. Often a highly technical report is written and filed away somewhere where few, if any, read it or benefit by the findings. The experiment ends and everyone forgets about it. After a while another person gets a grant for a very similar experiment and the whole process is repeated because of lack of knowledge of original experiment findings.

Since the CUE staff wanted schools everywhere to profit by its work it was decided to write a guide which would describe the experiment in detail, list all CUE materials and give schools an idea of how to start a CUE program of their own. The CUE Do-It-Yourself Guide, which accompanies this report, includes such information. It has become widely popular and has been distributed nationally to its member schools by the Associated Public Schools Systems, a research group of Columbia University Teachers College.

THE FUNCTION OF THE CUE STUDENT GUIDE

Since CUE aims at a unified, cultural, educational experience for the student, it was thought that perhaps more student discovery, inquiry, and quest would be stimulated by constructing a student self-teaching device related to the program and materials. This guide would provide for individual student quest and pull together the various strands of the program.

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[10] Michael Edwards - Veraldi Junior High School, Middletown, N. Y.

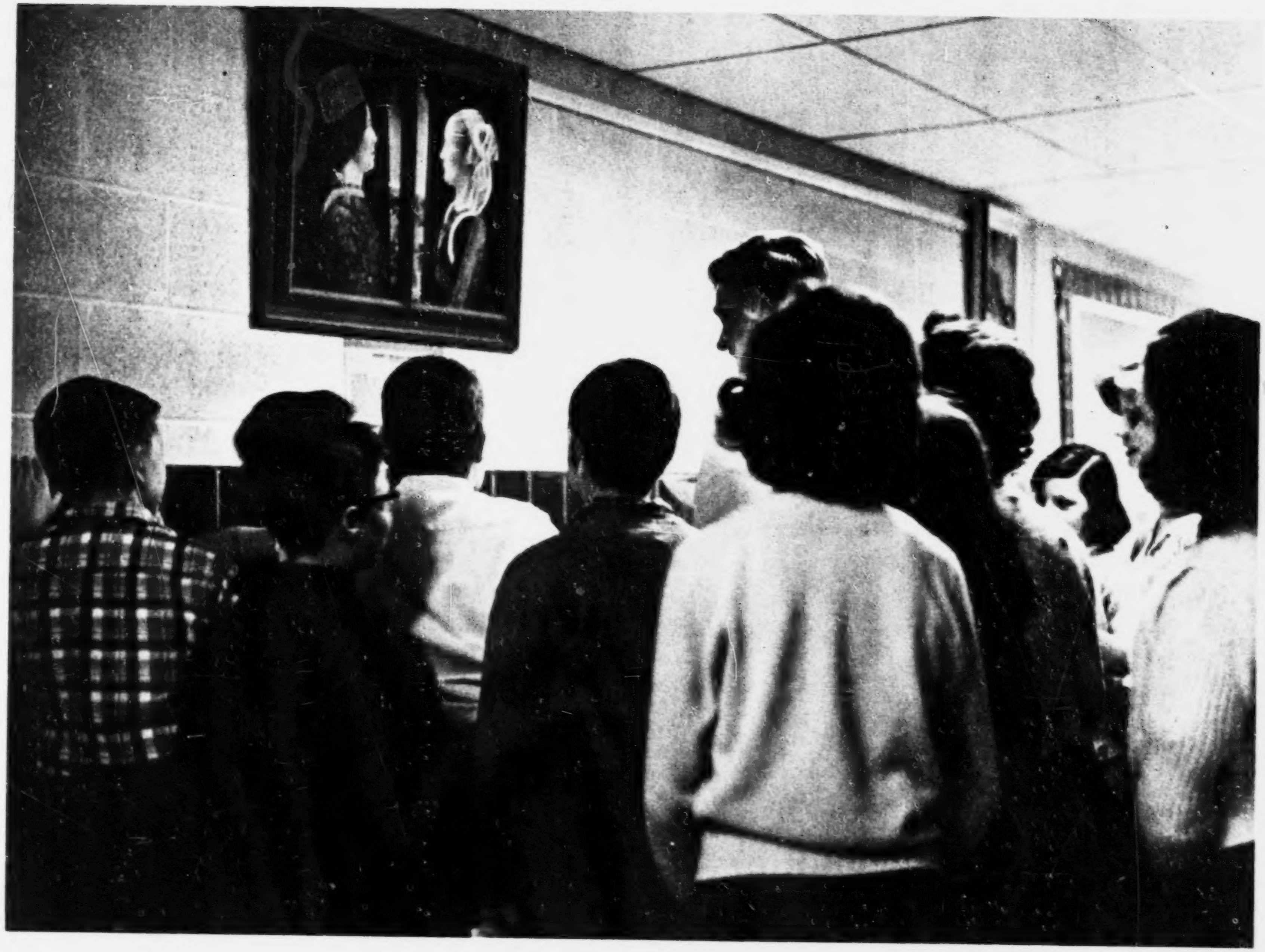
THE FUNCTION OF THE CUE INSIGHTS

The CUE Insights were written as a result of a felt need on the part of some of the project teachers who had little background in the arts. While the media and guides were enlarging their knowledge, they still feared they knew too little of the arts to become very deeply involved. Since no teacher can possibly be the fount of all authority in even one of today's rapidly expanding fields of knowledge and since there were no funds for CUE workshops, teachers were encouraged to adopt the role of the learner along with the students. They could learn from the media and guides and related readings and courses. Realizing that most teachers have little time for extensive research on their own, short research papers about many of the arts were written. These stressed insight into the art and helped teachers see how that art might be used as a vehicle to illuminate subject matter and reveal important understandings about our own and other cultures, life and self. These insights were usually related to CUE media and materials in the schools which could be used to illustrate the the points made in them. They were short enough to be read in a half hour or less and provided a related bibliography of materials for teachers with the time and desire to delve further into the study. They did not pretend to teach a great deal about the arts but to assist busy, puzzled teachers to quickly get an overview of an art and see how it might relate to his discipline. These papers became very popular with some teachers who dubbed them CUE's Instant Research or CUE's Capsule Culture.

EVALUATION

Although all things that exist, exist in some quantity and should therefore be measurable, it is extremely difficult to measure and place into neat columns of statistics the effect on individuals of experiences with the arts and humanities. The arts especially deal with the spirit and emotions as well as with the mind. Though their effect on individual behavior is oftentimes easily apparent to the observer, it is difficult to measure this effect with the tests now available. Knowing the name and birthdate of Picasso has almost no correlation with being moved or intrigued by his works. How can one express in words the deep rush of feeling which comes about as one identifies with the hero of a moving novel or play? How can one translate into statistics the wild surge of joy and excitement experienced while listening to Katchachurians "Sword Dance" or the eerie feeling of super reality one may gain from long gazing at Wyeth's "Christina's World?" Or the confusion and changed feelings toward race one may experience after seeing a film like "Brotherhood of Man?" These are only a few of the problems one faces in attempting to evaluate growth in cultural understandings. Deep inner changes might occur which would only be apparent in later life. New tastes and interest might be formed but perhaps not truly followed until a time when leisure permitted such pursuits. Cultural growth is slow and no radical apparent changes in students, which could be accurately translated into statistics, were anticiapted.

Nonetheless, some attempts were made to translate cultural growth into statistics through testing. Matching control schools were chosen and a series of pre- and post-tests administered to their ninth grade students.



STUDENTS VIEW ONE OF THE NATIONAL GALLERY OF ART REPRODUCTIONS

ART AND MUSIC PREFERENCE TESTS

Several approaches to the evaluation of the project and control school students were used. The first was an art and music evaluation on slides and tapes. The second was a series of student interviews; the third, a teacher attitude scale; the fourth, written teacher evaluation; and the fifth, diaries, "use" records, and observation.

The criteria of the test or the objective to be measured was "enlightened choice." This was perhaps an overall term for the outcome of a study of the arts and humanities and in particular for the objectives of the project listed in the introduction. Basically, the packages provided student cultural experiences and points of view not ordinarily found in the curriculum. CUE presented new views and pointed out their values while examining customary or usual views to provide the student with a broader background on which to base a choice. It did not aim to negate customary views, but to present possible alternative viewpoints and stimulate the student to compare the values of each. At times, CUE attempted to provide insight through presenting unaccustomed points of view, an important adjunct to the creative process.

Another problem in evaluation was that all of the students, not just art and music students, were the "universe." The technical aspects of art and music were precluded on this basis as well as the historical or identity aspects.

The first approach consisted of a test which required no verbal response. The "items" consisted of 25 excerpts from musical selections and 25 selected slides on painting and architecture. The response sheet was a simple sliding scale of five points.[11] The "attitude" test was of the Likert type.

The development of the scale presented certain value judgment problems in the selection of the items. That is to say, - What is enlightened choice and just whose choice will be used? The Supervisor of Music in the State Education Department, selected 50 items from various records. The selection ranged from the "twist" to Mozart. There were no criteria for this selection other than the judgment of the Supervisor and that of variety.

Expert value judgment was first tried out by having music experts rate the selections. Then, the 50 musical items were given to a group of classroom teachers and the correlation determined between the specialists and the classroom teachers. The correlation by the rank correlation method was a negative - .06 which showed little or no correlation between the groups of adults.

The music scale was then given to two groups of ninth grade students. The scale consisted of 50 selections played for one minute each. The scale was administered to 66 ninth grade students taking a normal course of study and to 44 students who took normal course of study plus elective music. The 50 items were analyzed for discriminatory power assuming that the choice of the elective music students was an accurate reflection of a somewhat more enlightened choice than that of the non-music student. Through this process, the number of items was reduced from 50 to 25. Another class of students was used to determine the length of the selection, i.e., was 60 seconds too much or too little? This seemingly minor point turned out to be important because if students did not like a particular song, they would become restless as soon as the first few bars were played. The optimum time was reduced to 20 to 25 seconds by successive approximations. This allowed time for recognition, but not enough time to allow the students attention to wander and influence the other students through their looks and gestures.

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[11] See Appendix B for test sheet.

The art section consisted of 80 slides originally selected by the Art Supervisor of the State Education Department. These slides were shown in an automatic slide projector for 20 seconds each. The sample for the first stage of development consisted of 25 students following a normal course of study and 59 students following a normal course of study and taking an elective art course. A rank correlation item analysis was used to obtain a discriminatory index and the 25 items with the highest discriminatory index were used. Through successive approximation, the optimum time was placed at 10 seconds per slide which allowed time for first impressions and still kept the students attention.

The final scale consisted of 25 musical selections and 25 art selections. The test takes approximately 15 minutes to administer if the class and equipment is ready beforehand. The scale was administered to 445 students in 10 experimental schools in October, 1963. It was also administered to a control group of 180 students located in three control schools.

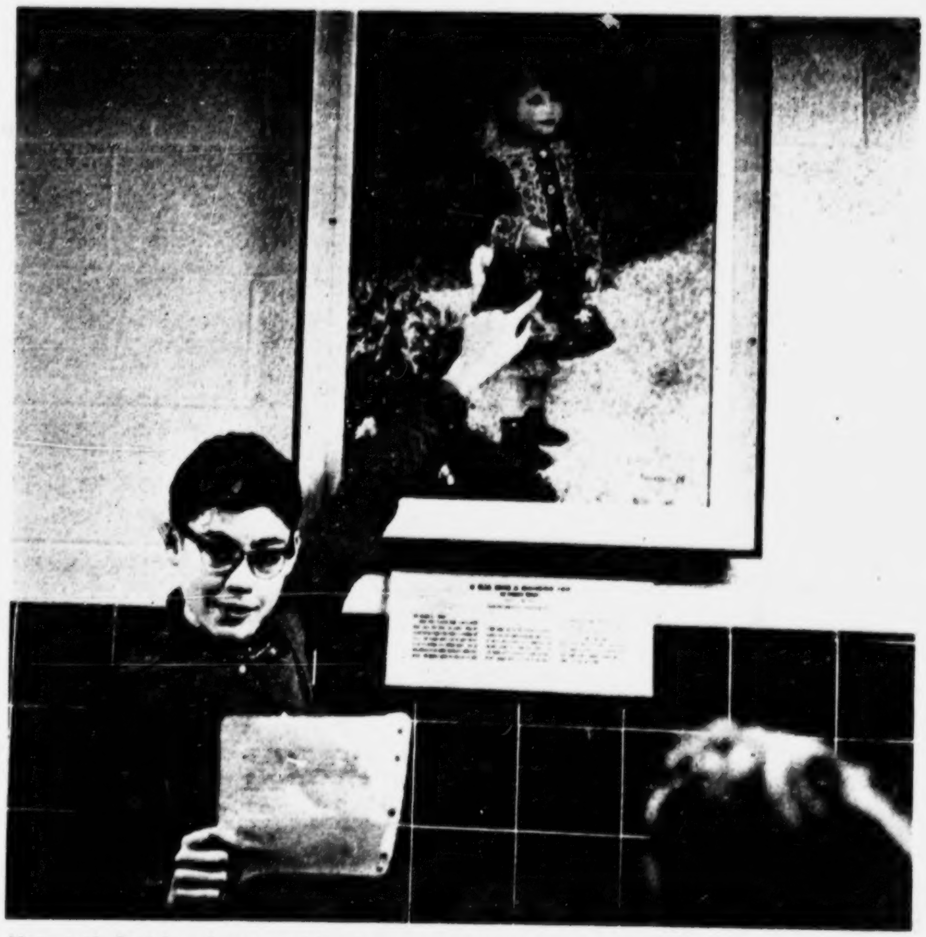
Three experimental schools were matched with three control schools on such factors as faculty opinion of a similar school, socioeconomic similarities and psychopolitical features. A "t" test revealed that there was no significant differences in scores between the three control and three experimental schools. Another "t" test showed that the three experimental schools did not differ significantly from the remaining experimental schools. That

SENSING THAT A NEW VISION AND APPRECIATION OF THE ARTS CAN BE DEVELOPED, THE STATE EDUCATION DEPARTMENT HAS ORIGINATED A PROGRAM TO BRING THE HUMANITIES TO STUDENTS.

of the subject areas to each school or five packages per school. The packages contained a guide, films, filmstrips, records, slides and other materials for the teacher to integrate the arts and humanities into his subject area. Traveling and permanent exhibits of arts materials were loaned to the school to create a stimulating atmosphere from such sources as the National Gallery of Arts, the Asia Society and the New York State Museum.

Lincoln Center for the Performing Arts provided programs in opera, ballet, modern dance and others. These programs are available to other schools for a nominal fee. The New York State Council on the Arts partially underwrote performances for some of the schools. A 13-program television series, *Cultures and Continents*, was produced. This series promotes understanding of non-western cultures through their arts. Mountaintop experiences are brought to the student through visits to Angkor Wat, Macchu Picchu and Brazilia with experts to explain the significance of the arts in these places. This series will be broadcast again this year on educational and commercial stations throughout the State and nation.

AID, assistance and encouragement were given to communities to use their local resources by visits to museums, patronage of community theatres, and field trips to cultural centers. CUE's *Newsletter* kept teachers informed of the progress of the experiment and stimulated them through articles showing the value of the arts and humanities in education and news of what other schools were doing. Insight sheets were distributed to give further information to the teachers to assist them in understanding the role of the arts and humanities and their relationships to other disciplines. Utilization of new teaching procedures, such as multi-media and telelecture were encouraged. Visitation, conference and interview were used to stimulate teachers and to obtain their evaluations of materials and guides. Periodic meetings of school personnel were held in Albany.



Here a student is using one of the large national gallery reproductions to explain a point to fellow students.

The teacher demonstrates Shakespeare's globe theatre to her students.

is to say, that as far as the test scores were concerned, experimental and control schools were statistically not unequal.

A TAXONOMY OF OBSERVABLE BEHAVIORS INDICATING CULTURAL GROWTH

Further efforts at measurement were made. Since no measuring tool for cultural growth over a short span of time exists, the CUE staff attempted to develop some. Since CUE was a dissemination research project, large amounts of money and effort for constructing such tools were precluded. However, considerable research and study was done by the staff in an attempt to construct a truly accurate measuring device. A taxonomy of observable behaviors indicative of cultural growth was constructed and teachers were asked to watch for such behaviors. However, it soon became apparent that the enormity and complexity of constructing such a measure would require a 3 to 5-year study all on its own.

Ample evidence of increased student enthusiasm, interest in, and awareness of the arts abounded. This was measured by observation and reported behaviors. Objective tests of several types were also constructed and used. It is suggested that the reader turn to the reproductions of newspaper clippings and letters containing student comments for a sense of the enthusiasm engendered. Part of this enthusiasm may have stemmed from the fact that the educational process had acquired a dimension of excitement through the activities of the program, but it was now observed by both students and teachers that the arts had become a more important factor in student lives. Class discussion reports and preferred activities, as well as all school activities, tended to involve more of the arts. Discussions and related class activities centered around humanistic concerns more often than previously.

Arts teachers reported a new interest and respect for their subject on the part of both professional personnel and students and increased enrollment in the arts classes.

Behaviors indicating cultural growth in students, as reported by teachers and observed by CUE staff, ranged from the lowest and simplest of actually being aware of arts materials and experiences and knowing names or facts related to them, to the stage of actually becoming highly involved and dedicated to the arts. These behaviors were rated according to the taxonomy which had been constructed.

Mere exposure to the arts is not enough to promote cultural development as incidents which occurred at the start of the program reveal. When asked to observe Greek elements in local architecture, one lad said, "I didn't know we had any architecture around here." Out of a huge group of students rushing past a large and beautiful exhibit of newly hung reproductions of paintings, only one or two stopped to observe. Although a small percentage of the students were knowledgeable about the arts, the bulk of them were practically unconscious of them as a vital and interesting part of life.

Teachers noted that behavior changes occurred among students as a result of the CUE program. These behaviors are listed in the order of ascending importance according to the taxonomy.

- Increased awareness of the arts. -- Gradually the paintings, music, performances and other arts experiences became a part of the student lives and figured in their daily conversation. Words and expressions related to the arts became part of their working vocabulary
- Increased openness to experiences with the arts. -- Students who

recoiled at the idea of seeing an opera came to enjoy it very much after learning the plot, some of the themes and arias, and seeing performances. Chamber music, formerly a subject of boredom, became much more interesting to many after learning about the instruments and hearing good performers. Ballet, thought to be effeminate by the boys, changed in value for them after observing a demonstration performance by Lincoln Center Artists

- A knowledge of artistic conventions. -- Films, demonstrations, and lessons helped students to become more familiar with artistic conventions such as the conventions of the drama or the opera
- A knowledge of trends, sequences, and relationships. -- Students became more aware of such trends as the evolutionary character of architecture and could see the relationships between developing technology and evolving architectural style
- A knowledge of classifications, categories, and elements. -- Films as well as lessons assisted some students to learn about style and structure in the arts which enabled them to better understand the art and see how it related to the ideas and ideals of its creator
- A knowledge of universals. -- Students were assisted to understand that some of man's problems remain identical or have the quality of sameness throughout time. They were led to see the similarity between "Romeo and Juliet" and "West Side Story", and to recognize themselves, others, and man's continuing plights, in many artistic creations
- Recognition and interpretation symbol. -- Students became more aware and understanding of symbol in literature, poetry, and the graphic and

plastic arts. Many became extremely insightful at interpreting meaning from relatively complex imagery in poetry and painting and some were able to use symbol meaningfully in artistic creations of their own

- Extrapolation. -- A few students used ideas they had learned to make prognostications about the future. One boy did a series of paintings of architecture through the ages on his own for a social studies class. It was entitled "The History of Man as Revealed by His Architecture from Cave Days to the Year 2000." It depicted the 2000 A.D. man as living once more in a cave after an atomic explosion
- Analysis. -- Films and other media and lessons assisted some students to see the plan of composition in works of art and to recognize some art elements and thus be more prepared for critical judgment
- Production of insightful unique communications. -- Many students composed original works which demonstrated that they had absorbed in depth from the arts experiences and other humanistic works they had studied. Original poems, stories, and paintings containing insightful comment on life were relatively numerous. One boy after visiting the Museum of Modern Art and seeing and learning about Picasso's Guernica returned to school and painted a picture in Picasso's abstract style. The painting reflected the tensions of living in a society constantly threatened by atomic annihilation.

One school put on a musical play consisting of a performance of "Romeo and Juliet" on one side of the stage and "West Side Story" on the other. They designed the scenery, costumes, wrote the scripts, and did their own choreography

- Becoming consumers of the arts, responding to them, and valuing them. -- Students worked hard to earn money for tickets to performances, for trips to museums. Some bought and listened to good recordings. Others went to visit museums and reported on the lives of artists, or art, or acquired good paperback book collections. Such interests now prognosticate life-long consumption and enjoyment of the arts
- Commitment. -- As a result of the project stimulation toward general awareness of, and interest in the arts, more students are enrolling in the arts and music classes and becoming producers of the arts. Many are already good consumers of the arts. Some have chosen careers related to the humanistic studies.
- Judgment. -- Students had many opportunities to develop criteria for judgment of works of art. Although CUE exposed students to only top quality experiences in the arts, they were never told "this is good taste and this is bad." A diet of quality in the arts tends to raise taste levels and produce boredom with inferior art forms.

Promotion of much discussion and exposure to new points of view tended to cause more students to question critically and to reserve judgment on issues longer. CUE advised that a student should not be condemned for his choices or points of view. Exposure and experience with quality in the arts assist students to develop good criteria and worthy points of view.

Many faculty members with little previous background in the arts became highly enthusiastic about the effects produced on some students. Most of the faculty with previous study in the arts were also highly

Teen-agers get taste of culture

115 MacArthur students in pilot program

By ESTELLE NEMOY
Sun-Bulletin Reporter

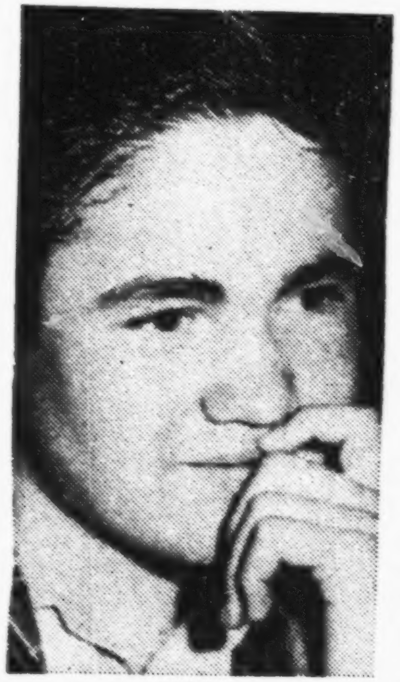
A whole new world is emerging for about 115 teen-agers in the Triple Cities — a world of exciting activities never before formally taught here.

The new sphere, cultural enrichment, is engulfing all beginning ninth-grade students at MacArthur School and will follow them through the school year.

The New York State Education Department selected MacArthur as one of 13 schools in the state to pilot a Cultural Enrichment Program as part of the basic curriculum. Funds are being supplied by a federal grant.

The new program consists of field trips and orientation sessions to provide students with a background on which to build what is, for most of them, their first culturally oriented experience.

The students got the first taste of this new world last night when they attended the dress rehearsal of the Tri-Cities Opera production, "Tosca." Paul Arnold, male lead of the opera, and Mrs. Joan St. John Glynn, assistant stage director of the production, held an orientation session for the students last week.



Paul Wackett

The National Gallery of Art in Washington, D.C., has loaned an exhibit of 30 paintings to the school as part of the program.

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Representatives from Roberson Memorial Center are expected to visit the school from time to time bringing with them new experiences in cultural activities. Plans are being made for the students to attend a dance program at Harpur sponsored by the State Council on the Arts, Civic Symphony performances and Cornell University cultural programs.

When the Broadway Theater League productions open in Binghamton, the students, in rotating groups of 30, will serve as ushers for the performances and, at the same time, get to see a real Broadway production.

Corning Glass Works will be host to MacArthur students. Plans are being made for a three-day trip in June to New York City where the tentative agenda includes the new Lincoln Art Center, the United Nations building, the Hayden Planetarium and possibly the World's Fair.

"We expect to make something worthwhile out of it, "Benjamin Gold, MacArthur principal, said. "As long as the state chose us we are going to do the best possible job."

Nick De Rose

The youngsters and their parents have reacted with enthusiastic support, according to Mrs. Booker T. Brent Jr., a MacArthur teacher and coordinator of the program.

"Educators feel the program will have national significance," Mrs. Brent said. "We want to expose each student to the arts and culture of other countries and the differences and similarities of these cultures and ours."

Mrs. Robert J. Roloson of Vestal, a native of Japan, took time out to explain the culture of her native land. Students dressed in kimonos help to get the feel ot the orient.

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Mrs. Brent will be assisted in planning by Miss Katherine Truesdale and Mrs. Sylvia Maynard, English; David Morse, social studies; Morris Smith and Roger Gilbert, science; Miss Gertrude Foley and Mrs. Margaret Day, homemaking; Santo Giovanazzo and Martin Leukhardt, industrial arts; Miss Helen Harenzda, music, and Miss Linda Lynn, art.

The students will be tested on their reactions to the phases of the cultural program this month or next. They will be retested in June. The results of the tests will be compared to see whether the program has had any influence on their educational development.

approving. However, a few art teachers remained wedded to a purely skills-and-techniques oriented art curriculum, either because they enjoyed the performance aspect of the arts, or because they felt such procedure produced quick visible results with the talented.

THE FUNCTION OF THE TAXONOMY

A brief insight into the reasoning behind the taxonomy is given below. Since the CUE staff did not have funds or time to fully develop the taxonomy no complex scientific explanation of it can be given. However, attempts were made to relate lesson objectives to desired behaviors on the scale.

CUE's purposes are sketched in broad terms. They attempt to provide the student with bases for acquiring moral, spiritual, and aesthetic values. The exact steps necessary to reach these goals are difficult to define unless the goals are stated more clearly. The taxonomy is an effort not only to state the goals more clearly, but to aid the teacher in determining when the student has reached those goals. These goals involve knowing about the arts, comprehending ideas about them, valuing them and possibly being influenced by them.

To provide insight into the scale of developing awareness and appreciation, the following simplified illustration is given.

At the lowest level the student may recognize factual matter, eg: that Ruben's "Prometheus Bound" is an oil painting. He may even recognize the subject and story content of the picture. At a more intellectual level he may recognize that the painting has the characteristics of the Baroque style and he may even understand why the artist painted in this style and used this content. At higher levels he may come to enjoy and value the painting for its formal qualities, and/or he may get an emotional message from it, which leads him to reflect on the nobility of those who benefit mankind at great personal sacrifice to themselves. At the highest level he may receive a moral or spiritual message from the work of art. He may come to respect and admire personal sacrifice to aid mankind and may determine to devote some of his energies to social service of some sort. His value system has been affected.

The construction of the taxonomy has drawn heavily on Bloom's two volumes on the taxonomy of educational objectives. The first volume deals with the _cognitive domain_ (knowledge) and the second with the _affective domain_ (feeling). The purpose of the taxonomy constructed was to classify CUE's goals with specific examples of behavior and attempt to find media and suggest activities which would elicit such behavior in students.

The general taxonomy exists to clarify the language of educational objectives and here it will show how they apply to CUE's goals of integrating the arts and humanities into the curriculum. That is to say, the CUE taxonomy lists the objectives as far as the student's knowledge is concerned. All of the cognitive can be tested by paper and pencil tests and would tend to indicate the factual, intellectual, or recall level of the student.

The separation of the taxonomy into the three domains is, of course, a methodological one and in an actual situation, all of the domains would be intermixed. The interesting point is that a student who acquires all of the cognitive points may not like or appreciate the arts at all. It has been assumed that learning facts about the arts and humanities would "naturally" lead to a liking for the arts or an appreciation of the arts. However, psychological theories, like managerial theories, change rapidly and the correlation between knowledge of facts and attitude is now doubtful. The automatic transfer of facts to liking is no longer widely held when the works of Tyler '34, '51, Furst '58, Dressel '58, Jacob '57 and others are considered.

It is possible that under some conditions the development of cognitive behaviors may actually destroy affective behaviors. For example, it is possible that many literature courses at the high school and college level while instilling a knowledge of the details and history of works may produce an aversion to literary works. This has been brushed off by many as saying the student is really afraid of work; for those who really feel the arts _know_ the arts. However, this point of view is no longer tenable in the light of the research above.

The affective domain emphasizes a feeling tone, an emotion, or a degree of acceptance or rejection. The arts and humanities tend to dominate this domain as the objectives of many courses are expressed as interests, attitudes, appreciation, values, and emotional sets or biases.

The development of the cognitive domain was on a continuum from simple specifics to complex mental processes. The affective domain probably has such a continuum. The domains are, of course, interdependent and interacting, but are separated here for study. A continuum in the affective would probably start from simple awareness, to be able to percieve, progress through stages of willingness to attend, responding positively, going out of way to attend, organizing concepts into feeling structure, and then on to valuing. Finally, the value held tends to affect the person's life outlook. The CUE staff hope to be able to perfect the taxonomy for further use in selection of materials and activities.

This taxonomy is based on some chosen values. Classical music is generally supposed to be better than popular music. In any society, there are accepted goals which lead toward what the society considers to be the "good" life. In a taxonomy, the stages could just as well be used as a scale for an anti-integrationist or pro-integrationist behaviors, or one could identify how "good" a Nazi a person was. The paths to these goals are not marked out. Only what the goals mean and their level of complexity are given. The logical and emotional methods of reaching even the lowest cognitive goals are not precise, and become even less precise in the affective domain which is the realm in which the arts and humanities operate.

The cognitive domain of the taxonomy lists behaviors related to the recall of specifics and universals, processes, patterns translation, interpretation and analyses of facts or composition or relationships in an ascending scale. Such knowledge provides basis for critical judgment.

The affective domain of the scale lists behaviors related to awareness, response valuing of the arts, commitment to them and generalized behaviors resulting from the valuing.

The psychomotor domain as it refers to CUE simply consists of participating in the arts. (This participation ranges from abilities of the amateur to those of the highly talented professional.) Participation as a spectator was covered in the affective domain. In the psychomotor domain the student dances, writes, paints, draws, photographs, or builds, and otherwise participates in performance of the arts and humanities. (While this activity takes place within the framework of the arts and humanities, abilities range widely.)

Although CUE's aims largely relate to intelligent consumership of the arts, the lesson plans suggested related creative activities which could take place in the student's own time or in art, music or physical education classes.

Results of the use of the taxonomy in measuring the psychomotor domain revealed that:

- The stimulus of the program tended to engender the desire to create
- Enrollment in elective arts classes increased

A research bibliography related to the taxonomy will be found on page

EVALUATION AND USE OF KIT MATERIALS IN THE FIRST YEAR

The CUE staff made a study of the use of kit materials the first year. Data was collected and tables were constructed for the use of the staff in determining:

- What materials were most useful to teachers
- What percentage of class time was devoted to cultural materials

Measurement of actual use of cultural materials in the school the first year was complicated by the following facts:

- Teachers other than project teachers used the materials
- Exhibits were often used as part of the classwork
- New cultural media, not in the original kits was constantly being circulated for evaluation use
- The project got a late start because of a publication delay

However, the data revealed was highly useful to the CUE staff in selecting materials for the revised CUE media collections.

EVALUATION OF MEDIA IN THE SECOND YEAR (1964-65) AND RECOMMENDATIONS TO SCHOOLS

The data collected the second year represents a more accurate picture of the use of, and reaction to the media in the project schools. These findings are the result of the compilation of data collected on evaluation forms, and in repeated personal interviews with teachers during the second year of the project, which saw more acceptance and use of media because:

- The number of the materials placed in the school resource collections was greatly enlarged in order to provide sufficient variety for many tastes and interests. These materials had been chosen from those evaluated by teachers in the first year
- Teachers were becoming more accustomed to, and understanding of, the idea of arts integration
- They had had an opportunity to become acquainted with the media content
- Schools had acquired more audiovisual equipment for use of the media; and some had made somewhat better arrangements for freeing time for audiovisual coordinators to deliver equipment and materials to teachers

A reporting of the findings in the following form provides more insight into media usage than tables and charts can, in that it explains why the teachers preferred certain materials.[12] The CUE research also revealed factors relevant to the use of newer media by teachers.

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[12] A glossary in the Do-It-Yourself Guide spells out the abbreviations of the names of the producers of the media listed below.

SUMMARY OF THE FINDINGS

Factors Involving the Use of Media

- Teachers must know that the media exists.

  Many teachers fail to use media because they do not know about it. CUE Guides provide teachers with information about good media. When they learn of media which suits their curriculum, they are usually eager to use it

- Appropriateness and timeliness of the content is the chief deciding factor in choice of media regardless of its form.

  Content containing the arts integrated with the regular subject matter was the most popular because teachers felt that they were not neglecting the regular curriculum in using it; and the arts integration was already done for them in the material itself. Although convenience factors were involved, the physical form of the media was of secondary importance.

- The EBF Humanities Film Series was immensely popular, not only because of its fine quality, but because it fitted the curriculum and because of the renewed demand for humanities materials.

  The Life tearsheets on The Glory of Greece were much used because of the newly found importance of myth in learning, and because they had excellent content which fitted into the unit on mythology.

  The slide set on the Inventions of Leonardo da Vinci (IBM) was popular because da Vinci is symbolic of the newly awakened dialogue between scientists and humanists, and the inventions fitted well into the science curriculum.

  The Guided Tours of the World (MLA) were popular because they represented content which contained both geographical and arts material.

The filmstrip, Color of Man (U of Cal.), which attempts to break down racial prejudices by explaining the scientific reasons for color differences among peoples, as well as the "Cultures and Continents" television shows which treated the peoples of Africa and Latin America and their problems in a sympathetic light, were also much used in multi-racial schools.

The sensitiveness of teachers to the timeliness of content is illustrated by their reaction to the film entitled Russian Life Today. They complained when they found that the film illustrated life in the time of Stalin. They wanted more up-to-date material. The film was chosen because no other could be found at that time. The general admiration of Jacqueline Kennedy both before and after her stay in the White House made the film, "Tour of the White House with Mrs. J. F. Kennedy," extremely popular in home economics classes.

- Availability is a deciding factor in usage of newer media.

When materials are on hand teachers use them more often. Thus, filmstrips were used most often because of the fact that they were kept in the school, and it is relatively easy for a teacher to secure, and operate, a filmstrip projector. In actuality, teachers prefer good films, but many problems are involved with film which hinder its use

- Knowledge of good communication techniques in use of media.

Teachers who have had some training in the use of newer media and communications techniques use it more often, and with more success. It is hoped that the media techniques suggested in the CUE Guides will assist teachers to acquire more effective communication skills

. Organization and packaging are becoming important usage factors. The most used materials were those organized into unit form for the teacher. The most used item in social studies was Guided Tours of the World. This consists of a neatly packaged filmstrip, record, and illustrated book which provide geographical information combined with material on architecture, costume, and other arts. The narration on the record, usually by a well known person such as Vincent Price, accompanies the filmstrip. The material integrates the arts for the teacher, is easy to use either for large groups or individuals, and may be used effectively to introduce a country, or sum up learnings about it.

Materials organized by the CUE staff into a unit on mythology were highly popular. Related films, books, tearsheets, records, and realia were assembled for teacher convenience. Explicit directions for their use in a multimedia unit were provided in the CUE guide. The media were not an added afterthought to a unit of reading but an integral part of the teaching

Ground Beef-Passport to Far Away Eating, a filmstrip and booklet which showed how to use ground beef as a basis for many foreign dishes, was well liked by home economics teachers because it enabled them to correlate their work with that going on in the world geography classes.

DETERRENTS TO USE OF THE NEWER MEDIA IN PROJECT SCHOOLS

Factors related to usage of newer media are: sufficient audiovisual equipment, proper conditions for showing, listening, or display, and scheduling. The problems discussed below are those which CUE encountered in the various schools. Some solutions were found; others are recommended.

Lack of Audiovisual Equipment and Service

One great deterrent to the use of media the first year was the lack of sufficient audiovisual equipment in the schools. Some schools with enrollments of nearly 1,000 children owned only one 16mm projector. Few of the schools had proper viewing conditions in classrooms. Few had dark shades and it was difficult to find viewing areas in new schools with huge glass walls. One school had only one TV projector; some had none. Great strides were made the second year when schools purchased some new equipment. Only one school, Penfield, had sufficient equipment and proper accommodations for a truly modern usage of media. However, some of the most ill equipped schools are now planning and building instructional materials centers containing more adequate amounts of audiovisual equipment.

Lack of Display Areas

Several schools were not able to display the National Gallery reproductions and other exhibit materials well because of school rules against hanging pictures on the walls. Lack of picture rails and display cases, or extreme crowding, which necessitated that pictures be hung too high for proper appreciation, were deterrents in other schools. The CUE staff recommended that all schools acquire proper display space, since having large colorful exhibits on display constantly stimulates and reminds students of the program, and assists them to learn outside of class.

Lack of Proper Organization of Staff for the Display and Care of Exhibits

CUE coordinators and interested teachers hung displays and made bulletin board and case exhibits, but usually this was done voluntarily on their own time. It is recommended that a regular schedule and group of personnel be designated to set up and care for displays; and that free time or compensation for this service be given. The creation of attractive teaching exhibits and bulletin boards is vital to the maintainence of a stimulating learning environment; which is conducive to the absorption of ideas and feelings that promote the aims of the CUE program.

Lack of Technological Expertise

Too few teachers knew how to operate the audiovisual equipment. Student aides rendered assistance here, but it is recommended that all teachers acquire these simple skills so that the use of media is not a difficult and special event but an integral part of the teaching program.

Scheduling

Scheduling is the largest single factor which prevented wide use of the television programs in schools. When kinescopes of the programs were produced, usage of the programs went up dramatically. While television had this limitation in the project schools, many other students all over the state and out of state were able to profit by the Educational Television programs which were telecast in their area.

Better use of television may be made through use of large group viewing at the scheduled times and by securing videotape recorders, which are now priced reasonably enough for school acquisition.

Resistance to Innovation

Teachers tend to teach the way they were taught. Despite the fact that few will admit it, there are still many teachers who rely mainly on a single textbook. Their teaching consists largely of lecture and assigned readings, discussion and written tests related to the readings and lectures. Some students of middle and upper class background, with rich experiences outside of school, who are capable of thinking abstractly, can learn from this teaching. This procedure also produces some other students who can without real understanding regurgitate many facts on tests. Despite the findings of educational research, many teachers continue this time-honored procedure, which worked in the past, but is sometimes ineffective with today's changing school population. When students react with boredom, disciplinary problems, or failure, the teacher considers that it is because of inadequacies on the part of the pupil, rather than the irrelevance of the teaching process and subject matter.

Some teachers feel insecure in an unstructured situation and prefer to teach in a manner which leaves no doubt as to the right answer; for which they award so many points. Such teachers do not encourage experimentation or typical questioning attitudes. New learning theory casts serious doubts on the worth of such teaching, and yet it is difficult for these teachers to change without extensive re-education.

CUE Guides and materials can assist these teachers by bringing them in-service training and new content through the media and many new suggestions for teaching which can upgrade their techniques.

Delivery and Receipt of Materials

CUE experienced great difficulty the first year in getting films and exhibits to teachers at the desired times. This was due to personnel factors difficult to overcome. Problems involved were:

- Shortage of personnel in the film library
- Tendency of teachers to keep films beyond the planned use date, thus disappointing the next user
- Loss of materials through misplacement. This was due to the fact

that CUE or other school personnel often operated under pressure and had inadequate time to care for these matters

- Slowness of mail delivery (United Parcel Service was used the second year to speed up delivery.)

As a result of these findings, it is recommended that:

- School personnel designated to receive, exhibit, care for and return materials be given sufficient time to do the job properly. Efficient storage and retrieval of materials is crucial to the program
- Teachers should be encouraged to respect schedules for sharing. Audiovisual materials are sometimes expensive and must be shared to amortize the cost
- Films, which are often used, should be kept in the school film library so they are ready at hand when needed
- Other films, exhibits and realia should be kept in a cooperative, regional materials center used by several schools to amortize the cost. The regional film library should be close enough for delivery of film by truck

TEACHER USE AND EVALUATION OF CUE MEDIA

FILM

Despite the difficulties attendant to their use, good films were the most preferred teaching tool. The reasons for this preference are:

- A good film is a highly organized unit of teaching material, constructed and presented by experts in dramatic, compelling, attention-getting fashion. It can bring experiences which are beyond the ability of the average classroom teacher to provide. It overcomes learning barriers in students and enables teachers to learn new content on the job

The most used CUE films were:

Art in the Western World (EBF) - A National Gallery Film which was shown to all ninth graders to introduce the project

- English

By far, the most popular films in English were the EBF Humanities Series films. Those used in the revised CUE Guide were:

Great Expectations, Parts 1 and 2
The Novel
Victorian England

The English teachers were unanimously enthusiastic about these films. They considered them excellent teaching tools which brought great scholars and actors to their classrooms to enliven and illumine the curriculum

What Is Poetry? (FA) was also a prized item because of its high artistic quality and because it treats the subject in such a way as to make it interesting and moving even to students who dislike poetry

What's In A Story? (FA) was also well liked

- Science

About Time (Bell T.) - A film about the relativity of time and the part our senses play in perceiving time was the most popular film in science

Sound Waves and Their Sources (EBF) - A straight teaching film with illustrated diagrams and experiments was evaluated highly

A World is Born (Disney) - An animated, artistic version of the creation, as well as Flaming Sky (about the Aurora Borealis) and Grand Canyon (Disney) rated high in use indicating the openness of some science teachers to the more artistic appreciational type of film

Secrets of the Bee World and the excellent Sense Perception were very well received. Despite the fact that these, as other Moody films, end with a religious message, no objection to this factor was made

- Social Studies

Major Religions of the World (McG.H)

Brotherhood of Man (IFB) - (A film intended to break down prejudice) One teacher said students sat in stunned silence after the showing of this film. It made a great impression on them

Japan (JB)

Russian Life Today (Bailey)

- Home Economics

Ceramic Arts of Japan (J. Consulate) - A beautiful Japanese film showing the history and development of ceramics in Japan

Four Families (McG H) - An anthropological film study comparing family life patterns in four different cultures

Ikebana (J. Consulate) - A beautiful Japanese film which explains the importance of the art of flower arranging in Japanese culture

Seven Guideposts to Good Design

- Industrial Arts

Seven Guideposts to Good Design (H de R) was the most popular in both home economics and industrial arts. This excellent film assists students to learn criteria for judging good industrial design

Skyscraper (Brandon) - An artistic film about the construction of the 666 building in New York was adjudged excellent and indicates the openness of some industrial arts teachers to the more appreciational type of art film

Biography of Frank Lloyd Wright (Star) - Although this film was a bit too "talky," it was chosen because a more suitable one could not be found. Nonetheless, it was much used because of interest in the subject

FILMSTRIPS

Filmstrips were the most used type of audiovisual media because they are easy to use, on hand when wanted, and filmstrip projectors are usually available. The most preferred filmstrips were:

- English

  A Lesson in Mythology (Photoplay) was much used because of the popularity of the unit on mythology

  The Development of the American Short Story (SVE)

  The Globe Theatre-Its Design and Construction (EBF)

  Romeo and Juliet (Photoplay)

  How to Read a Historical Novel (SVE)

  How to Read Ivanhoe (SVE)

  The use of the latter two was related to the fact that schools had the books and therefore read Ivanhoe

- Science

  Color of Man (U of Cal.) was well liked and used; especially by multi-racial schools

  The Simple Camera (Kodak) Series were evaluated highly by science teachers

- Home Economics

  Groundbeef-Passport to Faraway Eating (Pet Milk Co.) was popular and much used by home economics teachers because it helped them correlate their work with world geography courses

Take a Look at Color Series (McCall Pattern and Clark's Thread) were evaluated highly by teachers

- Industrial Arts

  Ceramic Art Through the Ages (EBF)

  Metal Work Art Through the Ages (EBF)

  Textile Art Through the Ages (EBF)

  These were rated highly by teachers who would like to have had material on styling in filmstrip or slide form also

TELEVISION

Brother Jero was the most highly rated of the "Cultures and Continents" Series. Voices of Africa also received high ratings. The series on Africa and Latin America were highly rated, especially by Manhattan multiracial schools.

RECORDS AND TAPES

- English

  West Side Story was the most used record because of quality, timeliness, and the fact that it fit in well with the Romeo and Juliet filmstrip

  Many Voices was rated highly and much used because it correlated with the mythology unit and other materials related to literature used in the CUE Guides

  The development of the American Short Story (SVE) records were well used and evaluated highly, as they correlated well with the stories recommended in the unit on the "Short Story" and had accompanying filmstrips

- Science

  The Science of Sound (Bell Telephone) was rated highly and much used in science

- Social Studies

  The Guided Tours of the World records were the most used and highly rated by teachers

  Folk Music of Our Pacific Neighbors (Bowmar) was liked especially because of units of work on Japan

SLIDES

Slide sets are not generally preferred by the project teachers because they get out of order and are likely to be lost. However, some teachers, who make visual presentation an important part of teaching, often prefer slides because they can rearrange them for each different lesson. The average teacher finds slides more usable when they have accompanying directions for use. The Leonardo da Vinci Inventions (IBM) in a slide set was the most popular in the CUE Kit because of appropriate content and because it had accompanying teaching directions.

The second year, the National Gallery Physics and Painting Slide sets were popular for the same reasons. American Painting in History and Florentine Painting (both from the Gallery) were also much used by art teachers.

FLAT PICTURES

The National Gallery of Art reproductions of all types were popular and the most used items in this category because of their fine quality and the fact that they were the nucleus and focus of the program and were on constant display. The related explanatory material, which accompanied each painting, enabled the teacher to incorporate them into his classwork in many ways. Some correlated literature with them, others used them as inspiration for creative writing. Art teachers took students on guided tours of the paintings, giving lectures about them. Home economics teachers used them as inspiration for color schemes for clothing design. Some schools held contests in which students chose their favorite painting and told why. English and social studies teachers correlated the painting with subject matter as suggested in the guides. Art and music teachers used them as reference in teaching art, history, and "style" in the arts.

The small laminated Gallery prints were loaned to students for use in their homes by some schools.

The Metropolitan Seminars of Art plates were a popular and useful part of the package. The main reason for this usage was that all of the CUE guides used the Metropolitan Seminars as a common source of reference in illustrating arts and humanistic understandings in relation to the various subjects. For instance, in the unit on mythology, Botticelli's Primavera, Ruben's Prometheus Bound, and The Fall of Icarus by Bruegel the Elder, (all reproductions from the Seminars) were used as an integral part of the unit. The CUE Humanities Media Guide gave specific suggestions for interrelating these art works with the subject content to aid teachers with the arts integration process.

In social studies, a specific series of the Metropolitan Seminar reproductions were used for a lesson on Man's Relationship to His Environment as Seen Through His Art. Suggestions for relating the paintings to the subject matter were provided in the CUE Media Guide lesson plans.

In home economics, the reproductions were used in connection with table and room decor. Color schemes of the paintings were related to the table decorations shown in the booklet Invitation to Dining. Pupils then chose paintings and created table or room decor plans for them.

The reproductions were used as reference in all guides. Since the explanatory material in the Seminars was simple and easily understandable by those without training in the arts, they were used by both teachers and students for individual study. They were also used for bulletin board or case teaching displays.

The Container Corporation of America painting reproductions, The Great Ideas of Eastern and Western Man, were especially appreciated by English teachers who used them for discussions about philosophy, for creative writing, and for use on bulletin boards to provide a culturally stimulating atmosphere.

Illustrated tearsheets (used as flat pictures,) from Life magazine, which CUE sent to all schools periodically, were also much appreciated for their timeliness of content.

A large exhibit of photomurals on Asian cultures and arts from the Asia Society were also considered very worthwhile.

The History of Medicine in Pictures was rated highly by science teachers.

The point illustrated by the above evidence is that flat pictures are extremely important, and relatively inexpensive, teaching aids which may be kept on hand in the school for ready reference. Displays of such flat pictures lend atmosphere and stimulate learning. Mounting, laminating, and filing of these materials according to subject is recommended.

ILLUSTRATED BOOKS AND MAGAZINES

Tearsheets (used as reference unit,) from Life magazine were popular with many teachers because of colorful treatment of timely subjects. Most popular of these were the series on ancient Greece, The Glory of Greece. The CUE staff secured this series and consolidated it into notebook form for teachers. These sheets were valued because of the fine content and because they supplemented the unit on mythology well.

The series of tearsheets on the Circuits of the Senses, also from Life, were popular in science. It was an imaginatively illustrated article on sense perception, on which the science guide is largely based.

The Art of Ancient Greece (book), by Shirley Glubok, was much used in English because it fit into the unit on mythology, had excellent illustrations and was in simple, easy-to-read language.

A notebook, constructed by the CUE staff of materials on Japanese culture put out by the Japanese Embassy, was frequently used because it contained timely, colorful, authentic material.

Happy Origami (Tuttle), a book containing samples of, and directions for, making Japanese folded paper designs was popular in home economics because the directions were simple. It provided for pupil involvement, and also correlated well with the social studies unit on Japan.

Conclusions drawn by CUE teachers are that illustrated books on the arts and humanities are good for individual study but not useful for class presentations unless slides are made for the illustrations. Tearsheets are popular because of their timeliness and the high quality of art work used by Life magazine.

TRANSPARENCIES

Few transparencies suited to the program were available at the time the original kits were assembled.

MODELS AND MANIPULATIVE MATERIALS

A paper model of Shakespearian Theatre (Loomis), to be assembled by the students, was popular with some teachers, since they found that students had to do much research, and learn a great deal, in order to assemble it properly. The same model frustrated other teachers because the accompanying directions for assembling it were poor.

The Alva Reproductions of African and Greek sculpture and other realia were popular in that they caught student interest. When on display, they were constant reminders of a study. Having materials which they could handle was important to the students. The evidence from the CUE experiment points to the fact that there is need for more suitable transparencies, models, and other three dimensional reproductions for use in an arts integration cultural program.

PERFORMANCES

In-School Performances

Lincoln Center performances were enthusiastically received by the CUE schools. The opera performances were the best received, although students also liked the ballet performance demonstrations. Jazz and modern dance performances were popular, while chamber music and individual performers evoked slightly less enthusiasm. (See individual school case histories for more complete information on performances.) In-school performances by other groups were also given in CUE schools.

One problem related to the performances was that in order to make the performance truly a part of the students' education, proper orientation and follow-up relating the performance to the curriculum was necessary. Few teachers have a wide background in the performing arts. Much teacher preparation and study was involved in making the performances meaningful to the students. At first, enthusiastic teachers put in many hours of research on their own time to prepare orientation sessions since no in-school time was provided for this planning. Many soon found such preparation, added to an already heavy schedule, an onerous task. Many teachers did not consider the educational material related to the performances supplied to them by some cultural agencies suitable, in that it had a purely arts orientation, and did not relate to the curriculum or the students' interests.

To provide assistance to teachers attempting to relate performances to the ongoing curriculum, the CUE staff constructed a prototype Opera Kit which contains materials for a complete multimedia opera orientation session, including tapes and transparencies for some of the Lincoln Center performances. The kit also contains related instructional materials on painting, architecture, and other arts and provides teaching suggestions for the relation of the operas to the various disciplines. (See Appendix for sample CUE opera orientation session guide.)

The conclusions to be drawn from the CUE experiment in relation to in-school performances are that while they are excellent, a closer dialogue should exist between persons in the performing arts and school people. Those connected with the fine arts rarely are sufficiently informed about learning theory, the curriculum, or students' interests. When these artists plan mutually with educators, they can then produce programs of more educative value to the schools and students, without sacrificing artistic quality.

MUSEUM MATERIALS

The National Gallery of Art is to be congratulated on its excellent co-operation with the schools. The Gallery is dedicated to the aim of sharing rather than simply storing our national heritage of art. It not only circulates its reproductions nationally but also produces much fine educational material. Many other museums have good educational programs, but they are usually confined to the museum. Few have the funds, staff, or the desire to bring exhibits into the schools. While visits to the museum are an important part of education, living with works of art is a vital and important way to sensitize students to, and develop lasting appreciations for, the arts. Moreover, visits to the museum are often extremely difficult for the teacher to arrange at the secondary level, because of transportation and scheduling problems. Some museum docents, often art history oriented, tend not to know the school curriculum, problems, or students. Consequently, their lectures are sometimes less effective with school groups than they might be. CUE conclusions here are:

- That museums make an effort to secure funds and personnel to tailor school exhibits that fit the curriculum for protracted in-school showings. Exhibit materials need not be valuable. They might consist of reproductions, photographs, or small realia
- That public school teachers become more familiar with museum materials and services and that museum teachers and lecturers have a closer rapport with curriculum and media specialists and teachers
- That persons in the area of the arts realize that there will be a

difference between the kind of appreciational teachings used for students who will not become professional artists and those used for professional training in the arts

COMMUNITY CULTURAL RESOURCES

CUE schools used fine community cultural resources of all types. Nearby college performances and exhibits, local commercial productions, resource persons working in, or skilled in, the arts and others with cultural messages to give were incorporated into the cultural programs.

CUE recommendations here are:

- That a community cultural resource file be compiled by the school. It should list persons of talent willing to share their knowledge with students, sites of cultural interests, and other cultural information and resources. Complete information concerning subject, time, cost and location should be listed for teacher reference in conducting the program
- That a screening committee composed of school or community personnel, knowledgeable in the arts, should screen all performances and other proposed cultural experiences to insure that students have only quality experiences with the arts. These experiences should be suitable for curriculum relation. Since the aim is to raise cultural levels, the main criterion is that of excellence

AID FROM CULTURAL AND OTHER AGENCIES

Enthusiasm for the CUE program moved many agencies to offer aid. Among these were:

The National Gallery of Art, which was most generous and whose materials formed the focus of the program.

The Lincoln Center for the Performing Arts and its cooperating agencies

The New York Council on the Arts

The Book of the Month Club

The State Historical Society, provided all schools with a subscription to Horizon magazine.

The New York State Education Department supplied some materials.

The Metropolitan Opera Guild donated filmstrips and slides.

The American Society of Architects, Japan Society, Asia Society, Opera Guild, and many other agencies lent aid to the project.

Numerous businesses in New York State and elsewhere donated much fine free teaching material to the project.

Producers of newer media were extremely generous in loaning media for long terms for evaluation. Others donated media to the project.

Local agencies and persons in many areas cooperated with CUE by giving free tickets to performances, donating their time and talent to enhance the program.

The generosity of the above agencies and persons seemed to stem from the fact that they considered the CUE system and philosophy worthy and a long overdue movement in American education.

FACTORS AFFECTING TEACHER ATTITUDE TOWARD NEWER MEDIA

A purist attitude concerning the use of educational technology still exists among some scholars and teachers. They loudly decry anything which comes between the student and real live experience. This attitude toward technological progress is not new. Socrates deplored the invention, and use of, the very writing which has, through the works of his pupil Plato, made his thoughts immortal. He said writing would cause men to lose the use of memory. He apparently did not realize that it could free men to gain from, and to utilize more knowledge. Some Renaissance scholars decried the invention of printing and would not have a printed book in their libraries. Today, some humanist scholars still disapprove of the use of film and other highly organized forms of newer media. In some cases, their criticisms are justifiable in that the quality of some media is questionable. Blanket condemnation of film, however, equates with saying that all books are bad simply because some are of low quality. Some of the reasons for rejection of newer media, especially in highly organized form, as revealed by the CUE experiment are:

- Fear of loss of livelihood, position or prestige. Psychological factors involving fear of replacement by some form of technology motivates some teachers toward the rejection of film and other highly organized media. The entrance of experts and great scholars into the classroom, (via media,) where formerly the teacher ruled supreme, is threatening to the ego of some. Others readily admit that the films strengthened their teaching by bringing artists and experts to the classroom
- Fear of loss of opportunity for individual creativity. The term "package" frightened some teachers into believing that CUE was a rigid, conformist system. The more appropriate term - "curriculum-related resource collection" was quite acceptable, since it provided for individual choice and use and freed time for the creative personal aspects of teaching
- Failure to understand technological aids as extensions of the power of man. All machines represent man's ideas in concrete form. Properly used, they extend not only his muscle power but his brain and

communicative powers as well. Rather than replacing the teacher, they assist him to become more effective

- Fear that all experiences will be second hand. While certainly firsthand experiences are ideal for learning, they are not always the most economical, and often are not the best teaching experiences, when used indiscriminately. Students visiting a factory or cultural performance for the first time might be utterly lost in the complexity of the experience. Proper orientation with slides, diagrams, films, or other media can prepare students to gain more from firsthand experiences. While it might be ideal to learn composition by visiting the Louvre daily, it is a highly unrealistic procedure for the average student. Slides, reproductions, and other media well used, prepare him for meaningful viewing and a rewarding experience when at last he reaches this museum. Both firsthand experiences and vicarious experiences, each employed when most appropriate, are necessary educational procedure
- Feelings that newer media are more trouble than they are worth. Many teachers want to use media but get frustrated by problems involved with equipment and delivery of materials. Much more cooperation on the part of the administration, and better planning by all concerned, is needed to remove this obstacle to the use of media
- Conviction that facts regurgitated on a test is proof of learning. The prevalence of judging the quality of knowledge and teaching by written tests, which in themselves are often far from accurate measures of real education, tends to cause teachers to stick to patterns of teaching which produce good test scores. Use of newer media is regarded

as a time-consuming procedure which often does not prepare students for these tests.

While most teachers would not wish to appear so old-fashioned as to say that they are anti-media, many are definitely influenced by some of the above points of view in actual practice. (Many do not know what to think and listen to the preachings of the purists, whose dogmatism belies the tolerance which lies at the heart of the humanism they advocate.) However, once these teachers experience what good media can do to enliven their classes and upgrade communication and learning, they are often won over to the use of media as an important part of their teaching procedure

TEACHERS' ATTITUDE TOWARD MEDIA IN THE CUE PROJECT

An attitude scale administered to project teachers revealed that they like to use audiovisual materials if they are good and readily accessible. Some still fear the machine, but in-service training upgrades skills in use of equipment.

The criterion used in assessing attitude toward the new media was a twenty-item Likert scale. The instrument was constructed according to established psychometric procedure. It has a corrected split-half reliability of .86.

The general attitude towards audiovisual materials expressed by the 110 teachers tested was extremely favorable. This favorable attitude towards media indicates an acceptance of the value of the media components of the resource collections. It also shows a favorable attitude toward variety in presenting information and procedures in teaching. This favorable attitude is largely influenced by:

- Acquaintance with the resource media
- Having the media available when needed

(Considerable irritation is shown by teachers who order media and do not receive it on time for a scheduled lesson)

Teacher Attitude Toward Newer Media Scale Questions

1. Motion pictures can frequently aid me in my instruction.
2. Teachers should be familiar with the filmstrips in their teaching area.
3. Slides, motion pictures, and other media materials can be extremely effective in large classes of 75 or more students.
4. It is educationally sound to adapt films, slides, and other audiovisual aids for wide spread use in teaching in order to meet the problems of increasing enrollment.
5. Properly handled, motion pictures can enable the teacher to free himself from the burdensome task of conveying information and devote more time to individual students and research.
6. Some of my colleagues have had excellent results in using slides.
7. It takes too much time to locate good films.
8. Motion pictures, charts, graphs, and other audiovisual materials may be fine for other teachers, but I personally have little use for them.
9. I believe audiovisual materials make a substantial contribution to the education of my students.
10. Slides take up too much time and do not leave time to cover the text material.
11. Filmstrips are useful in good teaching.
12. I would like to produce slides for use in my class if the facilities and finances were readily available.
13. When properly used, charts, graphs, and maps save a great deal of teaching time.
14. Most audiovisual materials that have come to my attention are unsuitable for classroom use.

15. Slides can be very useful in most subjects.

16. The effort in obtaining charts is certainly worth the value derived from their use.

17. The values to be gained from most recordings (tape or disc), do not warrant their use in teaching.

18. Slides, motion pictures, and other audiovisual aids can be extremely effective in small classes of less than 25 students.

19. I seldom can get a film when I need it.

20. If given sufficient personnel and financial assistance, I would like to supervise the preparation and evaluation of audiovisual materials for my classes.

Summary of Teachers' Attitudes Toward Audiovisual Materials

Favorable (positive) Unfavorable (negative)	Question Number	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
+	1	63	32	4	1	1
+	2	61	36	3	0	0
+	3	41	31	26	1	1
+	4	28	35	25	9	3
+	5	18	30	26	20	6
+	6	17	49	32	2	0
–	7	12	24	14	40	10
–	8	0	3	2	39	56
+	9	58	39	2	1	0
+	10	2	6	23	44	25
+	11	37	53	7	3	0
+	12	34	32	24	10	2
+	13	29	47	15	5	4
–	14	0	9	9	64	17
+	15	26	45	27	2	0
+	16	10	54	32	4	0
–	17	0	11	33	36	20
+	18	37	56	5	2	0
–	19	10	28	12	37	13
+	20	32	26	27	11	4

EVALUATION OF THE CUE GUIDES AND PROGRAM

The CUE Humanities Media Guides were evaluated by teachers through conference and questionnaire. The results revealed were that most teachers liked the guides because they assisted them to learn about helpful media and provided good teaching suggestions.

To achieve a completely impartial evaluation of the guides they were submitted to various experts in both the arts and the various subjects. The results of these evaluations revealed that the guides are excellent teaching aids.

The head of the Arts and Humanities branch of the United States Office of Education, as well as personnel at the National Gallery of Art, have approved of the guide content.

A supervising professor of English of the State University of New York considered the CUE English Guide to be the best teaching aids for the humanities now available.

The Associate Director of the National Council of English Teachers also praised the CUE English Guide.

The assistant to the President of the State University of New York at Albany, Head of the Atmospheric Earth Science Center and member of the Biological Studies Association did an extensive evaluation of the CUE Science Guide. He considered it to be an outstandingly praiseworthy effort.

Professionals in the State Education Department in the areas of social studies curriculum, home economics, industrial arts, and other areas consider the guides to be excellent teaching aids.

The evaluation of the program by teachers runs the gamut from extreme enthusiasm to hostility. These reactions involve many personality and other factors. In general, the evaluations reveal:

- Teachers with liberal arts backgrounds or training in the arts are usually delighted to implement the program
- Teachers who resist the program are usually:
    - those with little background in the arts and humanities, or
    - those who consider that the program involves too much work, or
    - those teaching in schools which do not make adequate provision for the program, or
    - those who are devoted only to their discipline, or
    - those who do not value the arts and humanities, or disagree with the arts integration concept

An evaluation of the program by a member of the staff of the United States Office of Health Education and Welfare spent sometime visiting and observing the program in various schools. His report may be found in the March 1966 American Education Journal. A quote from the report states, "When one visits a CUE school, one gets the sixth-sense impression that something good is going on; that the program really works."

CONCLUSIONS - THE MULTIMEDIA PACKAGE CONCEPT WAS ACCEPTABLE

The CUE research indicates that the reason for the acceptance of the package concept by teachers is that their greatest problem is to find enough time to fulfill all of their duties. Good teaching materials, which have been organized into a form readily usable with students, are related to the curriculum and are close at hand when needed, increase their efficiency and are welcomed.

The onerous task of searching for, researching, and evaluating materials on a large scale is clearly beyond the power and time limitations of the

PIS CORPUS PHOTO

JOAN OF ARC'S EDYTHE GAINES

"The kind of school America has to have"

PROJECT CUE:
Necessary Luxury?

By **Jacqueline Maskey**

On Monday, April 20th, at 1:30 p.m., seven hundred wriggling young bundles of noise became an audience. The magic spell was cast by the young performers of the Juilliard Dance ensemble, and the fairy godmother who had brought them to Joan of Arc Junior High School is known as Project CUE.

Since last September Project CUE (Culture, Understanding, Enrichment) has been operating in thirteen selected secondary schools throughout New York State. Joan of Arc was the only school in Manhattan to receive the experimental program, for which credit is generally given to the enthusiasm of its principal, Mrs. Gaines.

CUE's purpose is more impressive than its funds. The purpose is to emphasize the value of the humanities and fine arts in education and to relate their study more forcefully to the current science-centered curriculum. Its funds are a one-year Federal grant of $82,500, administered by the State Department of Education. Supporters of the program hope that its undoubted success will result in its extension throughout the state and, eventually the nation.

While its aims are visionary, Project CUE's methods are very practical indeed. Packages of materials — slides, films, books, etc. — together with guides for their most effective use, have been prepared for the study areas in which the arts integration plan is conducted. These areas are social studies, English, science, home economics and industrial arts. Teachers whose own background in the arts is sketchy receive assists in the form of "insight sheets" designed to add to their own information and understanding. A circulating bulletin keeps them in touch with additional aids to the program, such as television and available traveling exhibitions.

Most important, however, is the emphasis upon actual student experience with the arts. Maishe Levitan, ebullient CUE Coordinator at Joan of Arc, describes this method as "preparation, exposure, follow-up." For instance, an English class studying poetry forms wrote formal verse expressing the performance experience after attending a lecture demonstration given by a group of New York City Ballet dancers. The assignment following the modern dance concert was to do the same, but in free, rather than formal, verse.

Is Project CUE worth the expenditure of time and effort which its proggam entails? Mr. Levitan and Mrs. Gaines have no doubts that it is. And the children? The quiet absorption, the spontaneous laughter, the shining eyes directed at the stage in the school's assembly hall are their endorsement of Project CUE.

Mr. Levitan and his colleagues have made four trips to the state capitol to press for funds to continue and expand the program. If their efforts are successful it will constitute a substantial breakthrough in the drive to nourish our children's spirits, as well as their minds.

teacher. Even when all of the materials have been researched and evaluated, teachers do not want to order the separate components necessary to teach a unit of study. They prefer curriculum-related materials in neatly packaged form, containing specific detailed instructions for their use.

Many teachers, administrators, and media personnel have wished to have the entire CUE package for a subject or all subjects put into package form to simplify ordering and procurement of materials. The curriculum-related resource collection package and accompanying utilization guides provide convenience without restricting individual creativity.

COST ANALYSIS

It is difficult to give an exact figure on the cost of any one CUE kit for the following reasons:

- The same item may be used in two or more disciplines. Placing the cost for it in both disciplines would distort the overall costs of the kits
- General materials such as reference books and reproductions are not included in the kit costs. Since they are library type materials, they may be paid for by library funds
- The costs quoted are approximate. The cost to assemble one kit would be more if done in isolation from the others, as the same items may often be in several disciplines
- The costs of the television programs are not included as they may be viewed free over television

Costs of films are not included in kit prices for the following reasons:

- It is not intended that a school buy all the CUE films. These may be secured from a rental or cooperative library. Some are free films.

The same film may be used in different ways in different subjects. To include the duplicated film costs in each kit would distort its over-all cost

- The cost of all films purchased for the project was approximately $18,000. The cost may be shared with other districts

COSTS OF GENERAL MATERIALS

These materials are used as reference by all students and teachers, kept in the library or materials center.

Costs on the National Gallery materials are not quoted as these may be secured on free loan for return postage only.

Schools wishing to purchase these materials should consult the Do-It-Yourself CUE Guide for prices. To aid schools estimating purchase, the following figures are given, quoted by the National Gallery:

For an exhibit of ten large size frame reproductions	$300.00
For one dozen laminated prints	15.00
Ten large size unframed prints (Shop classes might frame these for the school exhibit.)	30.00
10" x 14" prints (As yet, the Gallery does not sell its educational slide sets but is now working on a plan for such sale so that schools may keep them on hand.)	.50 Each
6 Metropolitan Seminars of Art books and plates with accompanying slide set	49.50

Cost of the Individual Kits (not including general materials and films)

A wide variety of items are available in each kit to suit a wide variety of tastes and abilities. (For a complete listing and prices on individual items, see the CUE Do-It-Yourself Guide.)

Cost of the CUE English Kit Items (not including films or kinescopes)

The English kit consists of 24 films, 8 kinescopes and a wide variety of filmstrips, records, slide sets, flat pictures, books, paperbacks, pamphlets, periodicals and tearsheets, as well as a paper model of the Globe Theatre. Some of the material is free. The cost of the small items in the kit is $199.05 per kit or

$199.05 x 13 = $2,587.65 for all 13 CUE schools

Cost of Social Studies Kit (not including films or kinescopes)

The social studies kit consists of 33 films, 13 kinescopes, many slide, record, and filmstrip sets, filmstrip and booklet sets, flat pictures, records, books, paperbacks, pamphlets and periodicals. The small item cost is $151.21 per kit or

$151.21 x 13 = $1,965.73 for all 13 CUE schools

Cost of Science Kit Items (not including films)

The science kit consists of 32 films (6 of which are free), some filmstrips, slides sets, transparencies, books, pamphlets, free posters, flat pictures, and other materials. The cost is $45.07 per kit or

$45.07 x 13 = $585.91 for all 13 CUE schools

Cost of Industrial Arts Kit (not including films)

This kit consists of 26 films (8 of which are free loan films), slide and booklet sets, filmstrips, and a wealth of free material from industry consisting of booklets, flat pictures, printing samples and many others. The small items cost is $51.70 per kit or

$51.70 x 13 - $672.10 for all 13 CUE schools

Cost of Home Economics Kit (not including films)

The home economics kit consists of 36 films (19 of which are available on free loan), slide sets, filmstrips, books, pamphlets, models, and a wealth of fine free teaching materials from industry and business. The small item cost is $42.20 per kit or

$42.20 x 13 = $548.60 for all 13 CUE schools

CUE IS ECONOMICALLY PRACTICAL FOR SCHOOLS

Although the CUE staff searched widely to locate good free teaching materials for the express purpose of helping schools with limited budgets, the program does not rest on free materials. Nonetheless, when purchased materials are shared widely, as they can be, the per pupil cost of a CUE program is not great.

An approximate cost of the CUE films, if all are purchased, is $20,000. If these films are used by twenty cooperating schools, the film cost per school is $1,000. Since films last on an average of five or more years, the yearly cost per school would be $200. If cared for, they last longer and the yearly cost becomes less. Schools may reduce these costs if they use some of the free loan films recommended. (CUE purchases most free loan films also in order to have them on hand.)

If 1,000 pupils in one of these schools see all of these films, the yearly per pupil cost would be 20¢. Of course, it is not likely that all of the school population would see all of the films. On the other hand, other grade levels also use these films, so that 20¢ per pupil yearly cost for films is not unrealistic.

Kinescope Costs

These programs may be viewed free over the air by simply requesting local television stations to acquire them, or schools may purchase the kinescopes for $59 per half-hour program.

Kit Item Costs for a Single School

The cost for all five kits is less than $500. If the kit materials were used over a period of five years, the cost for them would be $100 per year, per school. The average size of a ninth grade class in CUE schools was 200 pupils. If the kit materials were used by 200 students, the cost would be 50¢ per pupil per year. If the materials are properly cared for they should last much longer; and if students at other levels in the school use the materials (as happened in the CUE schools), the cost per pupil is thus proportionately reduced. The yearly per pupil cost for use of the CUE kit materials and the CUE films would be:

50¢	per pupil for kit materials
20¢	per pupil for films
70¢	per year per pupil for media usage

The 70¢ figure is only approximate and is based on the usage described above. Much of the material is suitable for use at many levels, with various teaching procedures, so that its actual per pupil cost will be reduced greatly by this wide usage.

Crucial to costs in the program is the sharing of materials (especially film) and the care they are given. It is essential to have personnel knowledgeable in the storage and retrieval, care, and distribution of the materials. A suitable distribution system should be set up in the school for the kit items. They should be cataloged and stored in a central location easily accessible to all teachers and students and should be checked in and out after each use. Film library procedures should be established and teachers encouraged to respect time schedules and exercise care in using films.

CONCLUSIONS

The conclusion reached is that, if a school takes advantage of CUE's research by using CUE guides, purchases all kit materials, rents or acquires the film through cooperative purchase with other schools, makes good use of community cultural resources, provides some performances and trips and exhibits by the methods suggested herein, it could provide a fine cultural program for less than $1 per pupil per year. (Naturally, the cost will vary according to the size of the school.) An important point to remember in viewing the costs of the program is that all the materials and experiences are generally educative as well as cultural. Therefore, part of this dollar is actually being spent on the regular subject matter education of the student. Any school can afford to implement the CUE program to some degree.

Performance Costs

Performance and exhibit costs are up to the individual schools wishing to implement the plan. Suggested costs for in-school performances are listed in the CUE Do-It-Yourself Guide. These need not be costly to the school where the school is permitted to charge the students a small admission fee. In some cases, tickets may also be sold for adult performances by the same group given in the evening to help pay the costs involved. Many states now have Councils on the Arts who may be approached for aid. The New York State Council on the Arts assists schools by partially subsidizing performances when they are shared with other schools in the area. Funds for trips and performances are available under Title III of the Elementary and Secondary Education Act.

Performances, lectures, or demonstrations by local resource persons are usually small in cost or free.

Some local theatres permit students to usher in order to see the performances or provide free or low cost tickets to schools.

Museum services are usually free. Many fine commercial television programs on the arts may be incorporated into the program at no cost.

The number and kind of performances a school secures for a cultural program depends on how much money the school wishes to spend, local Arts Council support, and the coordinator's ingenuity in making use of local cultural resources or securing Elementary and Secondary Education Act funds. When live performers are too costly, fine quality performances of opera, ballet, drama, dance, and other arts are available on film for a small rental fee.

Most schools provide funds for some student programs. Those selected may be cultural in nature, thus supplementing the CUE program. The same viewpoint may be used in connection with school trips.

Cost Suggestions for Schools Wishing to Implement a Cultural Program

Schools not in a position to furnish the entire cost of the 5 CUE media kits and the shared purchase of film and exhibit material the first year, may acquire some of the items they most prefer and add to them in later periods or acquire only the most desired items.

- Many schools write into their Elementary and Secondarv Education Act Title III proposals the media and materials listed in the CUE Do-It-Yourself Guide, and thus secure funds for the program
- Title II library funds may also be used to purchase CUE materials, or in some cases, Title I funds may also be used

- Much exhibit material may be secured on free loan
- Free and inexpensive small items suggested by the guides may be used
- Free or low cost local cultural resources may be employed

RESULTS AND FINDINGS

THE PHILOSOPHY OF A LIBERAL EDUCATION FOR ALL IS BECOMING WIDELY ACCEPTABLE.

Although some persons still decry arts and humanities understandings for all students by saying that such democratization will result in a "watering down" of the arts, the aim of a higher level of cultural competence for all students is rapidly becoming widely accepted. One evidence of the acceptance of this aim is shown by the wide interest in the CUE program. No special effort was made by the CUE staff to publicize the experiment out of state. Yet, requests for information about the program come from almost all states and some foreign countries. Evidence of approval of the CUE philosophy is expressed in a large part of this communication.

THE ARTS INTEGRATION CONCEPT IS VALID AND ACCEPTABLE TO TEACHERS.

Although some teachers devoted only to their own disciplines disagree, most educators are delighted with the arts and humanities materials and methods which enable them to enrich, illumine, and add depth and meaning to their subject matter.

Educators, in general, are coming to realize that the enormous and rapid changes of our society in recent times make it more and more difficult for students to understand the past. It has been said, "Those who fail to understand the past are condemned to repeat its mistakes." Facts and political history are merely the skeletons of the past. To really understand other times and other peoples, it is necessary to round out these skeletons with the living flesh of the arts which communicate the essence of the times, the ideals, goals, and spirit of people. Scientists are now beginning to realize the close interrelationship of science and the arts. Psychologists are pointing out the importance of gaining insight from seeing interdisciplinary relationships and the necessity for the synthesis of knowledge. Scholars criticize the fragmentation of knowledge which causes dangerous lack of communication among groups in our society. The doubling and redoubling of knowledge in recent times demonstrates that it is no longer possible to teach a student all the facts and skills he will need in a complex, rapidly changing society. Education which stresses values, taste, judgment, formation of desirable values, awareness of patterns, structures of knowledge, and the development of creativity is now considered to have value in preparation for the many rapid life adjustments which will be necessary in the unknown future.

INTEGRATION IS AN EXCELLENT WAY OF INTRODUCING NEW CONTENT.

The method of arts integration was acceptable for many reasons. It did not require additional learning space or personnel. No drastic change of curriculum or schedule was required. All students were involved. Depth studies which made learning experiences more meaningful to students were encouraged. The arts and humanities materials illuminated the regular subject content.

THE "SYSTEMS" CONCEPT IS VALID AND ACCEPTABLE. IT PROVIDES CONTINUITY AND EVOLVES TO MEET CHANGING NEEDS.

Rapid change and mobility of population are characteristic of our society. The content and emphasis of education are changing to keep pace.

Although the wisdom, talent, and creativity of the individual teacher is the keystone of the entire educational structure, the role played by the teacher is also changing. Teachers, as well as pupils, are more mobile. In some urban communities the total enrollment of the class in September is quite different from that in June, many pupils having moved away and been replaced during a single school year. Today, few schools can rely on long, continued leadership and guidance by the same highly professional and experienced staff. Rare also is the incidence of a school population that is born, raised and educated in a single neighborhood. Although some suburban areas still maintain relative stability, this often is not the rule.

This rapid overall change requires an aid or system which is continually assisting new teachers and students to maintain continuity and standards. This aid or system must continually evolve to meet the changing needs of society and the changing school population. The system must be kept up-to-date by both the contributions of scholars in their respective fields and classroom teacher feedback regarding the suitability, usefulness, and workability of the aids and methods it provides. Thus, the system provides the necessary continuity to the educational experience, provides expertise and aid to the teacher who, in turn, decides whether the aids are useful. Teacher feedback enables the system to evolve to meet changing needs. Although the system benefits from the talents and efforts of outstanding teachers in a school, it does not disintegrate when they leave. The expertise of scholars and teachers remains in the materials and methods of the system to aid new teachers who cannot always gain such help from college professors long removed from the classroom situation.

THE CURRICULUM-RELATED RESOURCE COLLECTION CONCEPT IS FEASIBLE AND ACCEPTABLE.

Today the teacher is expected to maintain high standards and reach more and more types of pupils. To do this many types of aids are required but teachers lack the time to locate, evaluate and organize large quantities of materials so this service must be provided for them. Their use of the materials indicated that they preferred those which contained both subject discipline and arts material organized into a unit.

THE METHOD OF DEVELOPING THE RESOURCE COLLECTIONS IS SUCCESSFUL.

The method of selecting the material, writing the guides, field testing the materials, and revising the guides through cooperative action research, on the basis of teacher suggestion, is highly acceptable to teachers. Such large scale evaluation and testing is far beyond the abilities of individual teachers or schools. Other schools and teachers appreciate the fact that the materials and suggestions are evaluated and tested by teachers working in the classroom. Thus, the developed system becomes highly and widely useful.

MEDIA IS ESSENTIAL TO THE DEVELOPMENT OF THE PROGRAM.

Placing films, filmstrips, and other media containing expertise in the arts and humanities in the schools is essential. Teachers, as well as pupils, learn from these media. They lend the direct aid needed to implement innovation and incorporate new content quickly. When teachers talk about ideas they themselves do not grasp, and try to teach about experiences they have never had, students rarely gain new understandings. Media can bring the expert and vital, vicarious experience to the student.

A STIMULATING LEARNING ENVIRONMENT IS A VITAL PART OF THE SYSTEM.

The use of in-school performances and exhibits of many types is an important means of achieving the goals of the program. When performances, exhibits, and cultural media are brought to the school, all students experience and benefit from them regardless of socio-economic or IQ factors.

THE CUE SYSTEM IS FLEXIBLE AND ADAPTABLE TO ANY COMMUNITY.

Despite the fact that the materials and guides are the same in each school, the resource collections provide such a wide choice, and the suggestions for their use are so numerous, that teachers eclectically choose what best suits their needs. Use of community cultural resources and the individualizing of the use of the materials have resulted in a completely unique program in each of the CUE schools.

THE PRESENCE OF THE MATERIALS AND SYSTEM ACTS AS A CATALYZING AGENT TO DEVELOP A NEW FOCUS AND ACTS AS AN "ESPRIT DE CORPS" IN THE SCHOOL.

The guides, materials, exhibits, and performances, when properly used, express a drive toward desirable humanistic goals which tend to cause a spirit of enthusiasm about the arts and humanistic learnings to spring up among students and teachers favorably disposed toward the program. This "esprit de corps" tends to spread throughout the school and provide a focus for education.

THE PRESENCE OF THE CUE SYSTEM TENDS TO PROMOTE UPGRADING OF SCHOOL PLANT AND FACILITIES TOWARD BETTER AND WIDER USE OF NEWER MEDIA IN EDUCATION.

Most CUE schools acquired more audiovisual equipment and made better provisions for its use and upkeep. Some are planning and building instructional materials centers.

THE CUE SYSTEM PROMOTES THE INSTRUCTIONAL MATERIALS CENTER CONCEPT AND NEW TYPES OF TEACHING AND LEARNING.

Since CUE kits consist of all types of media, they have made the multimedia approach and other newer teaching procedure possible for some schools and promoted more of it in others. As a result, libraries tend to become instructional materials centers where all learning materials are kept.

TEACHERS READILY ACCEPT NEW ROLES AND CONCEPTS.

Most teachers readily accept certain types of changes once they understand and value the rationale and goals, and are provided with practical means for achieving these goals. Many teachers perceived themselves in new roles as a result of the program. As a result, more interchange and interrelation of faculty knowledges took place both in and outside of classes. Arts and music teachers, who have felt that they held places of little influence in the school, find their roles expanding. They often act as guide, advisor, team member, and guest lecturer in other classes. Some arts teachers have assumed respected leadership roles in the program, and have noted that their prestige in the school is enhanced. The librarian's role was also enlarged and enhanced.

THE CUE SYSTEM ENHANCES CURRICULUM AND LEARNINGS.

Industrial arts and home economics teachers, who sometimes think that they have less prestige than teachers of academic subjects, believe the arts and humanities understandings which the CUE program now brings to students, tends to upgrade their subject's academic prestige, and also provide added interest to the skills, techniques, and factual information of their courses. Some social studies and English and science teachers report added pupil interest and enjoyment of subject matter as a result of the use of the arts materials.

CUE REACHES MANY TYPES OF STUDENTS; IT IS NOT CONFINED TO THE ELITE ALONE.

This dimension of glamor and excitement, which the arts provide, catches student interest. The multimedia approach reaches more students, more effectively. Some concepts or appreciations, formerly thought too difficult for average or slow students, or those with reading problems, can be taught through the use of audiovisual media and the suggestions of the CUE guides and system. Because of its flexibility, CUE also provides opportunities for the average and gifted to explore and research new vistas now open to them.

Advanced and difficult concepts may be mastered when they are presented in terms understandable to the student and in the impactful ways possible with media. Reams of talk would scarcely be able to bring the reality of Japanese Kaubuki theatre to students as well as a film can.

CUE assumed that many important arts and humanities concepts could be learned to a large degree by most of the students. Possible relationships were often pointed out or suggested, since Bruner's experiments illustrate that learning behavior is more meaningful and fruitful when the student is aware that patterns may exist

THE CUE SYSTEM TENDS TO PROMOTE GOOD SCHOOL-COMMUNITY RELATIONSHIPS.

Since the CUE system provides for the use of all types of community resources, the whole community tends to become more involved in the educational process. Parents tend to feel that CUE is not just enrichment but, in reality, the kind of rounded education needed for intelligent participation in and enjoyment of today's world.

STATE LEADERSHIP IS NECESSARY FOR THE DEVELOPMENT OF THE SYSTEM

The money, time, and effort required for the development of such a project as CUE is far beyond the ability of individual schools. State or national funds are necessary to accomplish this task. The return on such an investment is great however, since once developed, the system becomes useful nationally. Despite slight regional differences in education, which are growing less each year, the materials, understandings and methods are usable in any area. Population mobility indicates the need for (making certain) national educational standards which guarantee inclusion of general understandings of vital necessity to all students.

Some schools have developed fine humanities courses, but the benefit of these courses usually reaches only a minority of their own students. CUE was able to work in many different types of schools to develop a plan which would be usable by all schools to bring arts and humanities understand ings to all students.

Once having developed such a system, the State has facilities for wide dissemination of information. Teachers in many states are now benefitting from CUE's research.

Federal leadership and funds are necessary to enable the creative leadership of the various states and communities to share their ideas with educators everywhere so that all may progress together.

THE CUE SYSTEM SEEMS TO BE AN IMPORTANT MEANS OF ACHIEVING THE AIMS OF THE PROJECT.

The scientific method has such prestige today that to make any statement without statistical evidence to back it up is to invite scornful criticism. Attempts have been made to apply unsuitable scientific methods to the arts and humanities measurements. However, the results are not only inconclusive but sometimes dangerous. These dangers were well demonstrated by the inaccuracies of the art and music ability tests of the "30's", which could not measure drive, undeveloped tendencies, or take shyness and sensitivity into account. We can no more "prove" that the CUE program is succeeding in moving toward its goals than we can prove that democracy is the best form of government. Yet, ample evidence of progress toward eventual achievement of stated goals was found. If the reader will refer to the CUE aims, stated on page , the progress in achieving these goals will become clear.

Aims 1 and 2.

Students in all CUE schools were exposed to a wide variety of quality experiences in the arts. Humanistic and artistic learnings were successfully integrated into the curriculum. For proof of these statements, the reader is referred to the school case histories, the CUE media guides, and the Do-It-Yourself Guides. The scale of observable behaviors indicate that most students advanced in their sensitivity to the arts and humanistic understandings.

Aims 3 and 4.

Students were provided with ample opportunity to acquaint themselves with material in the arts and humanities which would enable them to establish worthy goals, form desirable patterns for behavior, and make worthy use of leisure time. The observed behaviors indicate that the students benefitted from CUE experiences toward these ends.

Aim 5.

An examination of the CUE media guides will reveal much material which prepares the student for appreciation of other cultures, a necessary preparation for intelligent world citizenship. Resource persons, programs, and other experiences reinforced the guides in these areas. Students were not exposed to all media and suggestions, but all received some contact with the ideas.

Aim 6.

Suggested creative activities, new points of view, and the presentation of several points of view on a subject in the CUE guides tended to stimulate imagination and creativity. Ample evidence of creativity was shown in the stories, poems, paintings, and other art works, which were the direct outgrowth of the stimulation of the program.

Aim 7.

The arts experiences and related discussions tend to educate the emotions as well as the intellect. The poetry and other creative work as well as observed behaviors indicated that students had felt deeply about matters of race and other problems which were treated in the materials. In some schools enrollment in elective arts and music classes went up. In others humanities courses were begun. Culture and Art and Science Fairs were given.

Aim 8.

Ample evidence of raised sights and new vistas encountered by students are evident in the observed behaviors. New tastes were formed and often new goals and ambitions.

Aim 9.

Teachers readily testify that the use of the multimedia approach enables them to teach more to more students more effectively and that the experiences of the program changed many student attitudes and behaviors. Although it is difficult to test for changed attitudes, written tests revealed that the media helped students retain facts and ideas longer.

Aim 10.

Most teachers are firmly convinced of the desirability of multimedia resource kits kept on hand in the schools.

Many other achievements have been accomplished by the program which upgrade the educational process have been discussed throughout this report.

SUMMARY, CONCLUSIONS, GUIDELINES

CONCLUSIONS CONCERNING THE ACHIEVEMENTS OF THE EXPERIMENT

Pertinent points revealed and demonstrated by CUE are reviewed below.

CUE Has Become a Program of National Significance.

- The response of institutions of higher learning in New York State and schools and educators in many areas of the country indicate that CUE is a program which can benefit schools in many areas of the country. The following lists give insight into dissemination activities.

DISSEMINATION ACTIVITIES IN CONNECTION WITH THE CUE PROJECT

The dissemination of CUE information to the project schools and other organizations was an essential part of the CUE project. The following is a calendar of the CUE activities in this field. These are presentations or visits and do not include articles, newspaper publicity, and the like. It also does not include activities prior to the actual start of the contract. To indicate the interest shown in the project, all of these presentations, except those at the project schools, were given at invitation only.

	Date		Audience and Place
1963	April	30	Project school administrators at Albany
	May	17	Project teachers at Draper School, Schenectady
			" " " Chateaugay School, Chateaugay
			" " " Shenendehowa School, Elnora
		20	" " " Veraldi School, Middletown
			" " " MacArthur School, Binghamton
		21	" " " Bronxville School, Bronxville
			" " " Solvay School, Syracuse
		22	" " " Joan of Arc School, New York
			" " " Penfield School, Penfield
		23	" " " Charles Dewey School, Brooklyn
			" " " Niagara Wheatfield School, Sanborn
		24	" " " William Floyd School, Shirley, L.I.
	June	6	New York State Council of the Arts, New York
			Lincoln Center for Performing Arts, New York
		13	Office of Cultural Affairs, New York
		18	Educational Broadcasting Corp. and National Ed. TV
	July	9	School personnel at Watertown
		11	New York State Audiovisual Council, Rochester
		10-12	University of Louisiana, Baton Rouge, Louisiana
		24	State school administrators, Univ. of N. Y., Albany
	Aug.	6	Project teachers at Veraldi School, Middletown
		26	Schenectady Council of the Arts, Schenectady
	Sept.	24	Lincoln Center for Performing Arts, New York
	Oct.	29	Project teachers at Veraldi, Middletown
		30	" " " Bronxville, Bronxville
		31	" " " William Floyd, Shirley, L. I.
	Nov.	1	" " " Joan of Arc, New York
		4	" " " Bronxville, Bronxville
			" " " MacArthur, Binghamton
		6	Presentation to teachers at Joan of Arc, New York
			" " " " Charles Dewey, Brooklyn
			" " " " Solvay, Solvay
		7	" " " " Penfield, Penfield
			" " " " William Floyd, Shirley
			" " " " Niagara-Wheatfield, Sanborn
		8	" " " " A. J. Veraldi, Middletown
		12	" " " " Niagara-Wheatfield, Sanborn
		13	" " " " Penfield, Penfield
		14	" " " " Solvay, Solvay
		19	New York State Research Council
		22	New York State Audio Visual Council
	Dec.	2	Teachers at MacArthur, Binghamton
		4	" " Schalmont, Schenectady
		5	" " Chateaugay, Chateaugay
			" " Guilderland, Guilderland

Date			Audience and Place
		6	" " East Greenbush, East Greenbush
			" " Ballstown Spa
1964	Feb.	12	Julliard School of Music, New York
		13	Teachers at Joan of Arc, New York
		16	" " William Floyd, Shirley, L. I.
		17	" " Charles Dewey, Brooklyn
		18	" " Bronxville, Bronxville
		19	" " A. J. Veraldi, Middletown
		24	" " Niagara-Wheatfield, Sanborn
		25	" " Penfield, Penfield
		26	" " Solvay, Solvay
		27	" " MacArthur, Binghamton
	March	2	" " East Greenbush, East Greenbush
		3	" " Shenendehowa, Elnora
		4	" " Draper, Schenectady
		9	National Gallery of Art, Washington, D. C.
		16	Project ABLE schools, Albany
		20	Erie County Teachers Association, Erie County
		31	National Gallery, USOE in Albany
	April	10-11	Humanities conference, Chesapeake, Virginia
		21	DAVI Presentation
			Teachers at Penfield, Penfield
		22	" " Niagara-Wheatfield
	May	1	New York State Art Council
		7	All-day final CUE meeting, Albany
		8	Teachers at William Floyd, Shirley, L. I.
		9-11	Stephens College, Columbia, Missouri
		12	Teachers at Joan of Arc, Manhattan
		13	Lincoln Center for the Performing Arts, New York
		14	Northwest Missouri State College, Maryville, Missouri
		15	School personnel, Middletown
		18	" " East Greenbush
		19	" " Shenendehowa, Elnora
		20	" " Draper, Schenectady
		21	" " Schalmont, Schenectady
		22	" " Ballston Spa
		25	" " Guilderland
	June	1	" " Shenendehowa, Elnora
		9	" " Scarsdale
		10	" " Solvay
		11-12	Demonstration Center, USOE, Washington, D. C.
		18	Bennett College, Millbrook, New York
		24-25	Vassar College, Poughkeepsie, New York
		26	New York State Regents and Commissioner Allen, Albany

	Date		Audience and Place
	Aug.	21	School personnel, Rye
	Oct.	1	Regional Teachers meeting, Troy
		20	Research Convocation, Albany
		23	CUE coordinators meeting, Albany
		26	Western Zone State Teachers meeting, Williamsville
		27	School personnel, Niagara-Wheatfield, Sanborn
		28	" " Penfield
		29	" " Solvay
		30	" " MacArthur, Binghamton
	Nov.	4	" " East Greenbush
		6	" " Chateaugay
		12	" " Joan of Arc, New York
		13	" " Charles Dewey, Brooklyn
		16	" " William Floyd, Shirley, L. I.
		17	Waverly School PTA, Eastchester
		18	" " A. J. Veraldi, Middletown
		30	" " Draper, Schenectady
	Dec.	1	" " Shenendehowa
		15	Art Teachers meeting, New Paltz
		16	School personnel, East Greenbush
		18	" " MacArthur, Binghamton
1965	Jan.	12	National Conference of Christians and Jews, Beacon
		22	School Administrators, Dobbs Ferry
		27	Rye School PTA, Rye
	Feb.	1	Teachers meeting, Grand Island
		2	" " Niagara-Wheatfield, Sanborn
		3	" " Madison H. S., Rochester
		4	" " Solvay
		5	" " MacArthur, Binghamton
		5	Teachers meeting, Vestal
		8	" " Malvern J. H. S., Long Island
		9	" " William Floyd, Shirley, Long Island
		10	" " Joan of Arc, New York
		11	" " Charles Dewey, Brooklyn
	April	2	" " Arlington, Poughkeepsie
		3	" " A. J. Veraldi, Middletown
		4	" " Capitol H. S., Catskill
		5-8	National Art Education Association, Philadelphia, Pa.
		15	Teachers meeting, Shaker H. S., Latham
		24	New Jersey Art Educators meeting, Trenton, New Jersey
		28	DAVI convention, Milwaukee, Wisconsin
	May	1	Humanities conference, Buffalo
		4	Teachers meeting, Kenmore
			Niagara-Wheatfield, Sanborn

Date			Audience and Place
		5	University of Buffalo, Buffalo
		6	Teachers meeting, Amherst H. S., Buffalo
		11	University of Syracuse,
		12	CUE coordinators meeting, Albany
		14	Detroit Schools, Mackinac Island Symposium, Michigan
	June	28	National Education Association convention, New York
	July	1-2	School personnel, Birmingham, Michigan
		26	Associated Public School Systems Annual Conference, Columbia University, New York
	Aug.	11	State University Workshop, Cortland
		27	School personnel, Lee's Summit, Missouri
	Sept.	2	" " Berkeley, Missouri
		16	Bank Street College, New York
		21	Teachers meeting, East Greenbush
		22	" " Shenendehowa
		27	" " Walton
		29	State University, Potsdam
	Oct.	4	Associated Public School Systems meeting, Chapel Hill, North Carolina
		14	State University, Oneonta
		18	School personnel, Kingston
		20	School PTA, Cooperstown
		24-25	School personnel, Oak Park and River Forest, Illinois
		26	" " Blue Island, Illinois
	Nov.	1	" " East Greenbush
		4	Associated Public School Systems meeting, Seattle, Washington
		8	Bank Street College, New York
			School personnel, Smithtown, L. I.
		9	School administrators, Dobbs Ferry
		10	School Board Members, Rome
		17	Audio Visual convocation, New York
		25	National Council of Teachers of English, Boston, Mass.
	Dec.	1	Audio Visual Council, Long Island
		7	Associated Public School Systems meeting, Wilmington, Delaware
		8	School PTA, Tuckahoe
		16-17	University City Schools, St. Louis, Missouri
1966	Jan.	19	School personnel, Pacific Grove California
		25	" " Lyons Falls
		27	" " Brooklyn
		28	Board of Education of New York City, New York

Date		**Audience and Place**
Feb.	**2**	**School administrators, West Hartford, Connecticut**
	3	**Associated Public School Systems, Wellesley, Mass.**
	7	**Ginn and Company, Boston, Massachusetts**
	11	**Honorary Fraternity of University, New York**
	14	**School personnel, Hempstead**
	16	**STEP and ABLE Project schools, Albany**
	17	**Adelphi University, Garden City**
	19	**New York University, Carnegie International Center, New York**
	23	**Cardozo School administration, Washington, D. C.**
	24	**National Gallery of Art, Washington, D. C.**
March	**18**	**Eastern Arts Association, Boston, Massachusetts**
	21	**Received guests from St. Louis who were interested in implementing CUE there**
April	**1**	**Ministry of Education, Toronto, Canada**
	5	**Received guests from Old Saybrook, Connecticut who were interested in implementing CUE there**
	15-18	**Cleveland Heights School administration, Cleveland, Ohio**
	19	**Greater Detroit Schools, Detroit, Michigan**
	22	**National Council of Teachers of English, Kiamesha Lake**
	24-29	**DAVI Convention, San Diego, California**
	29	**School personnel, Colorado Springs, Colorado**

CUE Philosophy Related Factors

- The concept of arts integration is feasible and acceptable
- As practiced in the CUE system, it enlivens, illumines, demonotonizes, and unifies the educational experience
- The idea of some arts and humanities education for all students is rapidly gaining acceptance
- The CUE broad definition of the arts and humanities is acceptable to to a democratic, pluralistic society
- The CUE system democratically provides that all students may acquire arts and humanities understandings
- The arts integration principle insures that students become cognizant of interdisciplinary relationships so that they may gain new

insights - a major factor in behavior change

- CUE provides means of promoting awareness of the importance of the arts and humanities and the development of literacy in the interpretation of nondiscursive symbol, an important and hitherto neglected area in the education of most students
- The CUE system is more than the sum of its parts. The packages and guides are the catalysts which promote a new man-centered focus in the curriculum. Education takes on a dimension of excitement which creates a spirit of enthusiasm for learning
- CUE promotes good school-community relations

The CUE System Related Factors

- Curriculum-related newer media collections are an important means of bringing new content to the curriculum and upgrading teaching and communication techniques
- Teachers want and need assistance in locating good resource materials and helpful suggestions for their use
- The cooperative action research and feedback involved in the CUE system insures that its media, materials, and methods are relevant to the existing classroom conditions
- The CUE system is a practical means of accomplishing the aims of arts and humanities integration, in that it is flexible and adaptable enough to be used by all types of schools and students
- CUE Guides and media packages help teachers accomplish the aims of the project
- CUE Do-It-Yourself Guides enable schools anywhere to benefit by CUE research to initiate their own cultural program without great expenditure

of time, money, or effort

- CUE has discovered and constructed some means of helping teachers to relate performing, visual, and other arts to the curriculum without great expenditures of effort on their part

Factors Related to the Utilization of Media

- The cooperation of the administrator in providing adequate facilities and scheduling for the program is crucial to the success of the program
- CUE inspires schools to upgrade audiovisual equipment and facilities and promotes fuller use of community and other learning resources and promotes the use of multimedia techniques in teaching and learning
- CUE has discovered factors which retard the use of media by teachers and has promoted more use of media through the quality of its materials and the practicability of the system
- CUE promotes the importance of a stimulating learning environment throughout the school
- CUE's findings indicate that packaging and suggestions for use promotes the use of media
- CUE stimulates the production of media useful for achieving its aims

To Achieve the Aims of the Program, it is Recommended:

- That teacher arts and humanities integration workshops should be held where teachers have an opportunity to acquaint themselves with the principles of arts integration, the media and materials, modern communication techniques, new points of view and the research in the areas of creativity, perception, and learning theory

- That school administrators attend arts and humanities integration workshops at least part-time so they understand the above aspects of the program and the importance of newer media in assisting teachers to meet the challenges of 20th Century education
- That the administrator take a leadership role in establishing the program by creating the climate for the program and encouraging teachers to innovate
- That the art and music teachers take on new and enlarged roles as guide, advisor, team member, and/or coordinator
- That the school establish an instructional materials center serviced by both librarian and media specialists
- That the educator realize that newer media is an integral part of the teaching and learning process
- That the program be given an adequate place in the budget
- That schools cooperate to establish district or regional media centers where films, audio and videotapes, large exhibits, and/or other costly material services can be shared to amortize the cost
- That small materials such as filmstrips, recordings, and tapes should be purchased by individual schools and kept in the school instructional materials center along with often-used films
- That schools follow the Division of Audiovisual Instruction of the National Education Association equipment standards, and that adequate servicing be provided to facilitate usage of media
- That learning spaces for large groups and individual study be provided in each school

- That simple operation skills for audiovisual equipment be required of every teacher
- That workshops to teach these skills be held for teachers who do not have them
- That a closer rapport exist between educators, media, and curriculum specialists, and producers of instructional materials for the purpose of producing truly useful teaching tools
- That a closer relationship exist between educators and those in the performing arts so that school performances may be appropriate educational experiences for students
- That the importance of arts and humanities education be acknowledged in tests of all types, since regrettably the tests tend to motivate teachers who may approve of the aims of the humanities program but fear to teach it because of worry over test scores on factual matter
- That provision for display areas and cases be made so that the school may have a stimulating atmosphere
- That librarian and media specialists cooperate with teachers at the planning stage to suggest appropriate materials for a study and that they make up temporary kits of materials for use in the classroom during units of study
- That the museums cooperate with the schools by creating and ending small curriculum-related exhibits for school use
- That interregional pooling and sharing of ideas among like types of schools throughout the country would be a profitable activity
- That a national center for the dissemination of information about arts

and humanities education be established to prevent costly and wasteful duplication of effort and allow all schools to profit by the research that has been done in any area

CONCLUSION

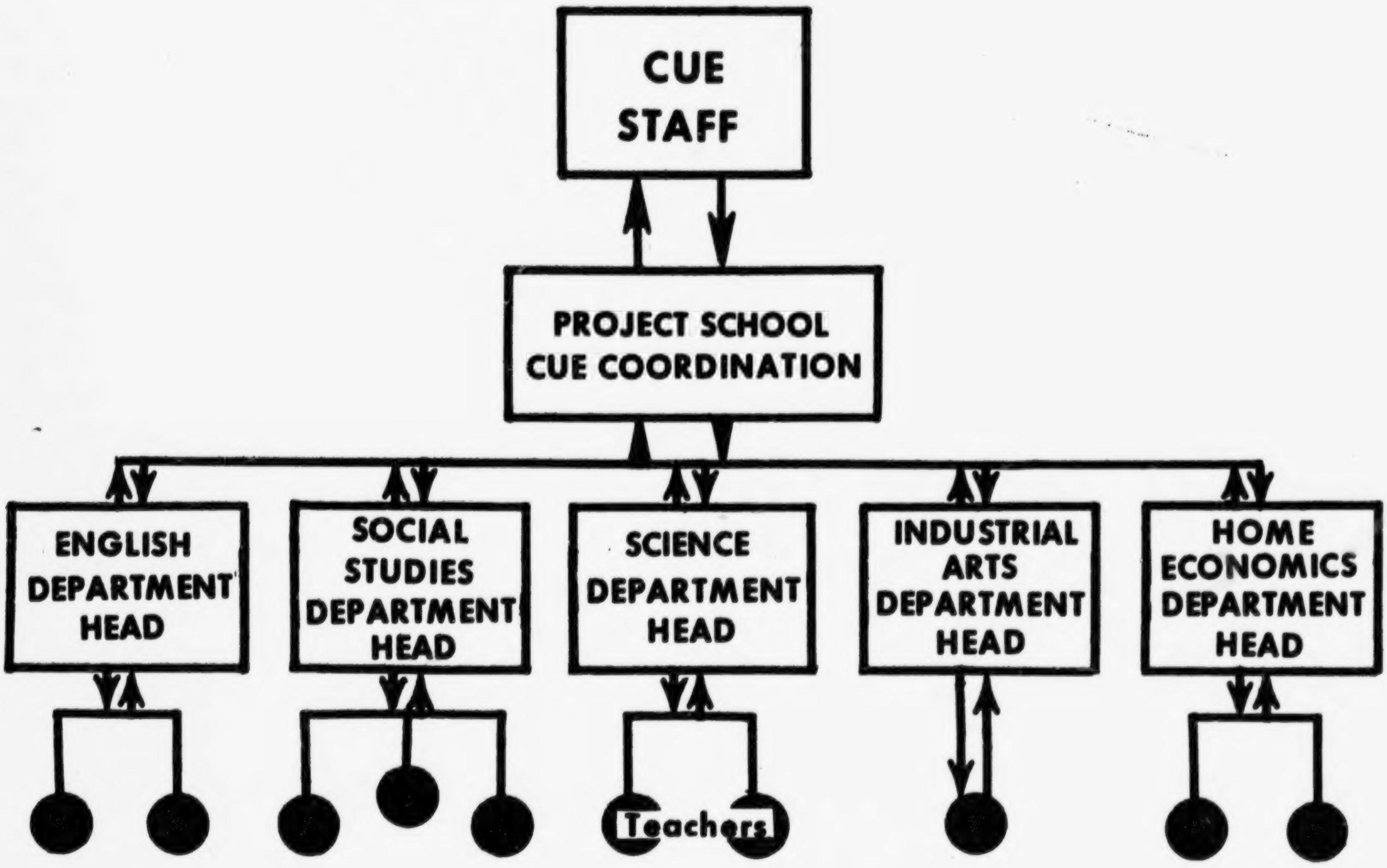
CUE is the pioneer project in arts and humanities integration through media and the curriculum-related resource package concept. There are some who disagree with its methods, and this is a healthful sign, typical of a democracy.

Few, if any, disagree with its aims or philosophy. Educators, statesmen, scholars, scientists, as well as the man on the street, now realize that the arts and humanities represent an impressive segment of the collective wisdom of mankind; and that all students need to be exposed to the good influence of this wisdom for the formation of taste, judgment, worthy values, and goals for behavior. The national interest in the CUE program and its materials indicates that there are many who seek to reach the goals of CUE.

The CUE staff believes that technology should be used to solve the problems of a technological society, and that the good teacher in the classroom is the best judge of whether or not the system works. Through teacher and scholars evaluation it hopes to continually evolve toward becoming a more perfect answer to the needs of the student, school, and society, as stated in its aims.

CUE is certainly not a panacea for the ills of society, or for the problems of the individual student, or the school, but it is an important implement, however imperfect now, which can be used to attempt to solve some of those problems. Rather than waste time in costly duplication of effort, CUE urges that educators take and use what is good for them in the CUE system. Their constructive criticisms will be welcomed by, and incorporated into, CUE so that many can move ahead together to help the stream of American life rise above its source.

FIG. 1 COMMUNICATION PATHS BETWEEN THE CUE STAFF AND THE PROJECT SCHOOL TEACHERS ARE ILLUSTRATED BY THE DIAGRAM BELOW


CUE STAFF
PROJECT SCHOOL CUE COORDINATION
ENGLISH DEPARTMENT HEAD
SOCIAL STUDIES DEPARTMENT HEAD
SCIENCE DEPARTMENT HEAD
INDUSTRIAL ARTS DEPARTMENT HEAD
HOME ECONOMICS DEPARTMENT HEAD
Teachers

APPENDIX A

CASE STUDIES

All of the case studies included here are taken from the reports of CUE coordinators in the project schools. The ideas expressed are theirs; and insofar as possible, the original wording has been retained. Space is available in this report only for brief condensations of most of the reports. In order to give the reader some idea of the work and feeling put into the project by many teachers, more of the report from the Joan of Arc School, which was written by the participating teachers, is reproduced here.

Case Study of Joan of Arc Junior High School

PHYSICAL PLANT

Joan of Arc Junior High School (#118) is a New York City public school housed in a modern 8-story building on the upper west side of Manhattan. It is a junior high school encompassing grades 7, 8, and 9.

SCHOOL PHILOSOPHY

The school is devoted to the ideas of excellence of responsibility, activity, creativity, and adaptability. Scholarly pursuits are the very essence of the teacher's life at Joan of Arc. This attitude and a spirit of creativity makes them receptive to innovation and desirous of improving educational procedures.

The pupils are about half United States born. The other half consists of emigres from Germany, Hungary, Cuba, Dominican Republic, Puerto Rico, Asia, and Africa. Teachers regard this heterogeneous population as an ideal opportunity to "learn about decent human relationships in the laboratory of real experience rather than through abstract theory."

The teachers have a rich and varied educational background. All have bachelor's degrees from accredited institutions. Twenty-six have masters degrees and 28 have work beyond the masters. They also have had broad travel experience in the United States, as well as in other countries.

THE SCHOOL PROGRAM

Joan of Arc provides a program of education that is designed to provide quality education for children of divergent abilities, talents, educational, and vocational goals. To meet these student needs, some of the program is briefly described as follows:

The Core Program - which combines English, social-civic problems, and group guidance.

Special Progress Classes for the Intellectually Gifted

Non-English Program - is designed for non-English speaking pupils newly arrived in the continental United States.

The Career Guidance Program - is designed for potential dropouts.

The Scholars' Seminar - is designed to meet the special needs and interests of academically able children.

CU E IN THE SCHOOL

. SOCIAL STUDIES

a. What the Teachers Did With the Materials:

English and social studies are taught within one subject called core. To facilitate the utilization and evaluation of the CUE materials, different core teachers were assigned to the areas of English and social studies. The dichotomy was inherently difficult to maintain, so it was merely established and frequently (often deliberately) violated.

The CUE social studies filmstrips were used in the introduction, development, and culmination of classroom lessons. The "travelogue" filmstrips and recordings encouraged further employment of the multimedia approach, a technique relatively rare in our otherwise progressive school. The filmstrips on Greece, "The Golden Age of Greece," were utilized in regular core classes for the study of modern Greece and provided some launching material for our seminar group, a class which had been audiovisually deprived before CUE's introduction. "A Lesson in Mythology," "Ulysses," and "The Iliad" were also used by this group.

Related sound films were viewed both in the classrooms and in the auditorium. Those on the theme of mutual understanding among people, nations, and religions appeared to be the most popular with the teachers and their students. "Major Religions of the World" was originally scheduled to be shown to some classes whose teachers had indicated an interest. However, after a couple of showings, the "word" spread; further class showings were cancelled; the large group showings filled our auditorium three separate times. The quality of "Picture in Your Mind," a film on brotherhood, somehow reached outside the school building. We were pleased to lend the film to a neighboring school for further auditorium showings.

Recordings are traditional in our core department. CUE augmented this tradition with distinction. "Many Voices" lent itself readily to many subjects, areas, and levels. Its classical content was utilized by the seminar class; but it was played for core classes at all three grade levels as well. The set of authentic recordings of "African Tribal

Music" (a CUE material being evaluated) stimulated some teachers to successfully research for similar materials. As a followup activity, one teacher compared native African music with American African music with the aid of a recording by Joan Baez. The similarities between Olatunji's African rhythms and those of Rock and Roll were pointed out in one session which enjoyed high student interest.

The CUE National Gallery reproductions of paintings were useful in the development of the contrast of the Middle Ages and the Renaissance. Outstanding artists of the Renaissance were studied in depth. In an attempt to aid the student in capturing the mood of the Renaissance, illustrative works were placed around the classroom in a museum arrangement; the pupils were encouraged to browse. Slides from the Science Kit and Art Department were borrowed in the followup discussion centering mostly upon Leonardo da Vinci and Michelangelo, French paintings were displayed during a unit on France. The circulating photographic exhibits, such as the CUE exhibit on "Outer Mongolia," were displayed in the library and were visited by classes or individual pupils assigned to report on selected aspects of the display. The librarian made some tapes of classical pieces which served as background music. Music in the library is now a permanent feature.

b. Student Reactions:

Students demonstrated their appreciation of the CUE materials by their enthusiasm during lessons in which the materials were used and by bringing to class similar items from their home collections. The travelogue series through different countries encouraged some pupils to show snapshots they had taken in the countries portrayed. Three students played selections for the class from their African music collections, after hearing the "Drums of Africa" recording. A teacher reported that her class was "thrilled" at the CUE filmstrip and recording "Florentine Art." A particularly popular phase of the CUE experiment was the pre- and post-testing of the individuals and classes, The children seemed pleased that their opinions were sought and felt a more definite involvement in the project as a result. Project CUE classes expected to be invited to all cultural activities and performances of the school. (They were, of course.) The teaching staff discerned a sort of growing "aristocratic" tendency on the part of the selected classes. Morale was high.

c. Observations:

The social studies curriculum is an excellent area in which to incorporate cultural materials. Supervisors and teachers reported that the CUE materials were essential to many of the most effective lessons this year. The core program requires a cultural emphasis for success. Studying a country through its arts, for example, makes the investigation more interesting, more appropriate, better related, and increases the opportunities for expansion into related disciplines.

. Television Programs:

The "Cultures and Continents" television series proved valuable as an adjunct to the total CUE project at our school. The programs on Africa were the most popular; perhaps a result of their fortuitous timeliness, excellent quality, exciting dramatic development and lively art and music. The Latin American series, particularly "Voices," won new teacher friends for CUE in our foreign language department, who have insisted upon being included in the Project.

The non-school-time pre-showings were helpful to teachers who now had the opportunity to preview an entire program in contrast with the usual practice of seeing the telecast with the children for the first time. Some of the students also previewed the television programs at home.

. Use of Community Resources:

An African missionary was invited to speak to two of our CUE core classes. He expressed happy surprise at the sophistication of the questioning directed at him. The study of Asia was highlighted by a trip to our city's Chinatown and a visit to a Buddhist temple (suggested in a prior CUE conference) and to the Japanese Garden of the Brooklyn Botanical Gardens. Local trips were taken into the "past" as well. The study of the Middle Ages was enhanced by an all-day outing to the Cloisters, a division of the Metropolitan Museum of Art. The Cloisters and the Metropolitan museums have been popular trips for many years. Other excursions and the use of other resource persons are described elsewhere in this report (other subject areas, school-wide trips, exhibits and fairs.)

. Administration Research:

The social studies materials were stored in the ninth grade Curriculum Room and were under the overall supervision of the CUE coordinator and in the direct custody of one of the teachers, who was given compensatory administrative time in her program for this task. Using this arrangement, it was possible for all ninth grade core teachers to be aware of the materials available, and to be able to reserve any desired materials with the minimum of procedures. The teacher-in-charge was responsible for knowing the location of all the items and for encouraging the maximum usage of the materials. "Open houses" and party-meetings were held to introduce all of the materials to staff members in the various fields. Inventories of CUE materials were kept up-to-date and distributed to the staff. Code numbers were assigned to each item, facilitating ordering and tracing.

The Art Department was the guardian of the reproductions of paintings, the Seminars of Art, and the other art CUE materials, placing the art teachers in a position in which they could provide ideas and suggestions about the relationships between the visual arts and social studies subject matter. An added benefit was the tasteful display of the works afforded by the art staff.

A number of methods for obtaining evaluations of materials were employed. The guides had blank pages for the inclusion of evaluative remarks and, at first, teachers using any item in the guide were asked to use these pages. This method did not work, nor did that of requesting that teachers place comments about the materials in the coordinator's mailbox. The best method so far seems to be that of self-addressing a check-sheet and delivering the sheet with the audiovisual equipment and requesting its return with the equipment.

Although evaluations were difficult to obtain, they were valuable in stimulating the interest of the other teachers towards or away from some materials. Evaluations of staff members were provided to the next user of an item whenever possible. Sometimes the evaluations were orally delivered.

. ENGLISH

What the Teachers Did With the Materials:

Most of the materials used in the social studies lessons were equally useful in the language arts. Therefore, the "The Iliad" filmstrip was utilized as a means of getting the students to better understand ancient Greece and to provide an example of epic poetry. Some of the material on American history and backgrounds were used by eighth and seventh grade teachers: "House of Paul Revere" and "Old North Church." The Shakespeare filmstrip was employed as an adjunct to the Model of Globe Theatre and a visit to the Heckscher Theatre for a Shakespearian performance. The "How to Read" filmstrip series was studied in a consecutive pattern with the addition of many examples and elaborations.

"Romeo and Juliet" was studied along with the "West Side Story" recording for comparison and contrast. The "Many Voices" recording was much used; however, the teachers stated that a good deal of preparation was required to enable the students to comprehend sufficiently the concepts and ideas presented. One teacher explained that our children are visually rather than aurally perceptive in this age of television and movies. "The Living Sound, Dialogues of Plato" by Thomas Mitchell was purchased by the school and included with the CUE English Kit and was employed continually. Teachers made other nominations for recordings to be included, notably "Tales of Mystery and Imagination" narrated by Boris Karloff.

The interrelationship of art, music, and writing as means of expression of ideas and moods was promoted by CUE teachers with the aid of the reproductions, slides and filmstrips in the art collection, recordings and the television programs, and the cultural performances.

The materials, activities and performances also served to encourage creative efforts on the part of the pupils. Background music was used to direct creative poetry. One teacher had her class write formal verse after seeing the ballet performance and informal (free) verse after witnessing the Modern Dance Ensemble. The art teachers utilized music to set the mood for art expression; the ballet performance was a visual and auditory experience similarly used to encourage expression in art. "Pieces of Eight," a school literary magazine was filled with articles and poems after each CUE activity.

- Student Reactions:

The students expressed satisfaction with the CUE English emphasis this year individually and collectively. The "CUE-TIPS" invitation system (a newsletter which described CUE materials and cultural activities) necessarily excluded some classes and students from some of the cultural performances. Before each performance, the CUE Coordinator and the Principal would receive letters from children asking special permission for their class or themselves to attend these performances. One girl claimed she had "never heard a concert before" and was "very eager to hear her first." The "Pieces of Eight" poetry and other prose were spontaneously written in most cases. The highest point in student creativity, however, was reached after the viewing of "Voices that Break the Silence," part of the CUE "Cultures and Continents" television program. The protest poetry in the script of the program impressed our children greatly; so much so that the boys and girls wrote personal protest poetry. Some of the Negro and Puerto Rican youngsters wrote poignant poems on the topics of Equal Rights and Racial Integration. A true identification with another group of people was established, a magnificent achievement.

The teacher of the non-English class thought that cultural materials were especially important for children who can't speak English well since they can learn well from the audiovisual materials. This class was included in CUE performances and activities (and materials) as were the other special classes such as the retarded and the physically handicapped. The teacher of the physically handicapped was impressed with the accomplishments and potentials of the CUE project for the pupils who physically cannot attend performances.

. Observations

CUE contributed to the language arts curriculum at Joan of Arc this year. Language arts teachers seemed particularly pleased with the utilization sheets. One teacher wrote a letter in which she said she felt as if she had "a team of experts" working for her in the television guide sheets and other plans.

The quantity of poetry and other prose displayed on hall and classroom bulletin boards this year is proof that CUE has made its point in its first year. The expressed goals of some of the English staff are illustrated here. They were gleaned from CUE lesson plans, some of which are presented in the Appendix:

- to correlate the expression and rhythms of art, music, and poetry with others in the visual arts
- to transfer cultural experience into well-organized descriptive writing

- Television Programs:

The television utilization sheets were vital to the "Cultures and Continents" television series in suggesting interrelationships and related arts activities. The staff seemed to be more pleased with those utilization guides which contained a profusion of related materials such as native poetry. "Voices that Break the Silence," of course, was the highlight in that it stimulated the students to write their own social protest poetry.

Available talent was used in the television showings. A day-to-day substitute teacher whose specialty is art volunteered to conduct two of the followup discussions on the African programs. Sometimes, a team-teaching approach was employed.

- Local Persons, Trips:

Our students were treated to a visit to the exhibit of the art works of our Art Department Chairman. Oral and written reports by the students served as means of relating the visual art experience to the language arts.

CUE performances of ballet, opera, and other art forms were particularly important as stimulators of expression. Whenever possible, students were exposed to many forms of art and music expressing the same theme. For example, slides, filmstrips, recordings, and The Globe Theatre Model all were employed in a unit on Shakespeare. As a culmination, the pupils were invited to the Master Institute's performance of "A Midsummer Night's Dream."

- Administration Research:

As previously explained, the language arts and social studies areas are taught as a core course in Joan of Arc; therefore, most of the comments made in the Social Studies section of this report are equally applicable to this portion.

A teacher other than the one in charge of social studies was assigned the task of exploring for aids which clearly showed an interrelation between the cultural and language arts. Lunch time meetings were held; one indication of their success was the increased use of those materials which were introduced or praised at these meetings.

The CUE-TIPS method of communication proved helpful in pointing out cultural materials and activities with language arts possibilities, particularly when specific audiovisual materials were referred to as adjuncts to distinct cultural activities and performances.

. INDUSTRIAL ARTS

What the Teachers Did With the Materials:

The particular industrial arts shop selected for our CUE program was the Ceramics shop. The theme for each term was "Ceramics through the ages and throughout the world." This theme took advantage of the ninth grade social studies (core) emphasis on a study of the nations of the world with some historical background for development. However, as will be further explained, this year there were stronger bonds among the science, art, and industrial arts staff, perhaps as a result of the use of common CUE materials such as the slides of Leonardo da Vinci's inventions, or the filmstrip set on architecture, or the many sound films which were used by the three departments.

In this first year of exploration, some implications were perceived which could be built upon in later years. Modern dance was never looked upon as an industrial arts-related activity. However, as an outgrowth of experiencing the performance of the Modern Dance Ensemble, the ceramics teacher had the students molding figures in the motion of dance.

. Student Reactions:

Our ceramics teacher believes that the students want to learn more about the cultural implications of the ceramics techniques. The added cultural emphasis made possible the inclusion of many ceramics pieces in the World's Fair Culmination Activity. The works were displayed in the Art Pavilion along with the other art forms (paintings, drawings, collages, stabiles, mobiles, etc.) In this way, the cultural prestige of the student ceramicist was enhanced.

. Observations:

The reluctance of most industrial arts to use audiovisual materials stems from their notion that the time spent in such use takes valuable time away from the essential task, that of practicing industrial arts techniques in the fulfillment of an industrial arts project.

The Ceramics and Graphic Arts teachers, perhaps because of CUE encouragement, have in fact used many specifically related audiovisual cultural materials this year; both have communicated praise for the aids as aiding in fostering a perspective on the cultural values of the industrial arts.

. Administration Research:

At first, the CUE package was placed in the Ceramics Shop. However, a better method which evolved was that of distribution of materials specifically related to each shop. The teachers involved received the same priority treatment with regard to the ordering of audiovisual instruction equipment. Equipment was discovered to be safe in the shops so that permanent screens and radios were placed in each and filmstrip, slide and motion projectors and record players were stored in these rooms whenever practicable.

. HOME ECONOMICS

The cooking and sewing shops received and used the CUE materials. To encourage increased usage of all audiovisual aids, a filmstrip projector, screen and an entire collection of home economics filmstrips previously distributed from the school's central collection were permanently placed in the home economics shop.

The quality of the home economics instruction was demonstrated in the home economics auditorium show in which proper manners and etiquette were featured. A Fashion Show, which was described by old-timers as the best the school has ever had, was the Clothing Department's contribution to the World's Fair at Joan of Arc Junior High School, a magnificent culminating activity. Students modelled their own creations and later displayed them in the main foyer of the building.

. SCIENCE

What the Teachers Did With the Materials:

The major CUE Science themes this year were perception and communication. These themes enriched the study of the sites of the brain where senses report and orders originate. The television screen was compared and contrasted with the television camera and our own cameras, our eyes. The art teacher showed and explained examples of Seurat's pointillism and the science teacher emphasized the pointillism of the 360,000 dot television screen. The "Science of Sound," recording was used to summarize the work on the ear. The "1812 Overture" was used in the science and social studies lessons of one class for music as a communications means (How does Tschaikowsky tell you who's fighting?) and as a means of studying history.

Topographic maps and map interpretation are notorious sleep-inducers. Our earth science students were stimulated by the comparison of National Gallery landscapes and physical relief maps. (How would this area be represented on a contour map?) (How do you know this area was glaciated?) (How would a knowledge of the four billion year history of this area aid a painter, a writer or a musician?) The message delivered to the students: "A knowledge of geomorphology and other sciences enhances esthetic appreciation." Reproductions of paintings were also used in general science classes in the unit on communication (What is this realistic painter expressing?) (What messages are being communicated by these abstract paintings?) "Both Members of the Club" by Bellows was particularly effective in showing how a painter communicates his thoughts.

Science-industrial arts cooperation was heightened by Project CUE. Volcanoes were made in the ceramics shop and used in the science class. Science interest in the re-entry problem and the new science of astroceramics serve to strengthen the science-industrial arts bond. Our Science Fair Coordinator happily noted a 25 per cent increase in the number of industrial arts-science Fair projects.

. Student Reactions:

The students gained a new respect for their CUE ORIENTED science teachers. One student announced her father's exhibit of sculpture in forged metals to the class. The daughter of a well known Haitian dance instructress, Lavinia Williams Yarborough, was given tickets to the Metropolitan Opera Company's performance of La Boheme. She wrote that she "never thought something so beautiful existed" and that she had "taken records out of the library to hear more operas." Music and art-talented boys and girls, who sometimes dislike science, performed important demonstrations for the class and were significant contributors to discussions.

"Picture in Your Mind," "Brotherhood of Man," and "Major Religions of the World" were sound films which aided in a study of prejudiced perceptions, how they arise, and how they may be replaced. These, of course, are topics in which everyone, especially young people, has a vital interest in the light of current events in integration.

. Observations:

Science is not in competition with the arts. This year's CUE experience has proved that the inclusion of cultural materials can enhance and stimulate greater in-depth study of areas such as sound, light, and perception. Student artistic talent was highlighted in classroom lessons and thus many potential science haters developed a greater appreciation for science. The hero-worshiping young teen-ager likes to learn about such science-arts geniuses such as Leonardo da Vinci and Michelangelo. Science teachers are constantly seeking new demonstrations to illustrate aspects of the science curriculum. Cultural materials have wonderful potential in this regard.

- Television Programs:

Whenever possible, the cultural-science implications of "Cultures and Continents" programs were pointed out. Thus, the general science class discussed African Drums as a means of communication and the earth science class compared the native's story of the history of the world with the theory of the earth's origin promulgated by modern scientists. The television receiver itself proved valuable as a teaching device as explained above.

- Local Persons, Trips:

A science teacher took her class to the International Business Machine Gallery's exhibition of Leonardo da Vinci's inventions. Related slides, pictures, reproductions, and films were provided by the CUE Package for a significant preparation, development and followup. Very often, science relationships to cultural activities were discovered during other visits. For example, on a visit to an art museum many pupils asked about the hygrometers which were in every large room. A discussion followed of the operation of the hair hygrometer and its importance to the preservation of fine works of art. Science classes visited Lincoln Center to see a rehearsal of the New York Philharmonic Orchestra conducted by Leonard Bernstein. Of science interest here were the "acoustical clouds" in the ceiling which will have to be replaced in the Summer of 1964 because of their inability to accurately reflect the lower sound frequencies. The American Museum of Natural History was a wealthy source of culturally-related science topics as were the earth science field trips in which esthetic values were emphasized as well as concepts and facts.

. Administration Research:

The Science Package was kept in the Science Laboratory Preparation Room and was treated like any other demonstration kit. Teachers had available a slide and filmstrip projector, a record player, a radio, a television set and an overhead projector on long-term loan. The Laboratory Assistant supervised all the equipment. Science teachers, long familiar with demonstration devices, used the kit to full advantage. In addition, the cultural emphasis focused attention on the audiovisual equipment such as high fidelity record players, etc.

. SCHOOL-WIDE ACTIVITIES

A. Assembly Programs - Cultural:

One of the most important Project CUE results has been the improved utilization of school-wide cultural performances. The most impressive evidences has been student audience attention and appreciation during such performances as the Ballet, the Modern Dance, the Opera, the String Trio, the Classical and Jazz Concerts. The CUE staff at Joan of Arc was not surprised, for the children had been systematically prepared through school-wide advertising and subject area lessons, and as a result, their observations were directed. Aspects of the procedures evolved for fully utilizing cultural performances include the following:

CUE-TIPS: A bulletin which appears periodically to inform the staff of coming activities. CUE-TIPS invitation forms filled in by teachers indicate the relationship of the performance to the on-going classwork, prior activities held and followup activities planned.

MAIN FOYER BULLETIN BOARD: One month before a program was to arrive at our school, an attractive display advertisement was created by an interested group, usually a student group talented in the particular type of performance, (e.g., a student dance group was employed for the Modern Dance Performance Bulletin Board).

AUDIOVISUAL INSTRUCTION BULLETIN BOARD: The long-range schedule of cultural performances is displayed on this bulletin board along with suggestions for methods of utilization, and related audio-visual and cultural materials which are available.

CLASSROOM DISPLAY: Background material and photographs were rexographed and gestofaxed whenever possible so that school-wide classroom display would be encouraged. (See gestofax copy of ballerina in Appendix.)

STAFF MEETINGS: were held a couple of weeks before each performance. At these meetings, teachers shared ideas on preparation for the activity and relationships between the performance and the various curricula. Teachers were asked to not request an invitation for a class if the performance was not related to the on-going classwork.

STUDENT SQUADS: The Audiovisual Instruction squad, augmented by a regular crew of volunteers, handled the lights, sound equipment and stage props for the performance groups. In addition, boys were assigned to guard dressing rooms, to check that all necessary items were available. In short, we ventured to do everything in our power to make the performers comfortable and the performance at its best.

THE AUDIENCE: was thus invited and prepped, their observations were directed in many ways. Our Principal served not only as the "introducer" of the performances, but also as the model member and leader of the audience. She pointed out, for example, the different behavior required while listening to a string trio and to a jazz group. She informed the audience that applause is not given between movements. She led a cry of "Bravo!" at the Ballet performance and a standing ovation for the violin-cellist. The children were learning how to be an audience.

FOLLOWUP: Audiovisual and CUE materials and the other activities that teachers indicated on their invitation forms served as followup to the performances. Student reporters also aided in the followup by publishing performance-related articles in "Pieces of Eight," the yearbook, and the "Scientific Times." Letter writing to the performers expressing appreciation was used by some teachers for followup. Youngsters with a special interest in a particular performance were given the opportunity to meet with the performers after the show. At these get-togethers, many autographs were signed and many adulatory looks and remarks were directed at the performers.

The Youth Concerts of the West End Symphony Orchestra were attended by our students as well as other cultural activities sponsored by the Board of Education through the Division of Special Services, Bureau of Community Education.

- Field Trips, Exhibits and Fairs:

Many of the trips and exhibits have already been discussed under other headings. The Lincoln Center trip at which we saw a rehearsal of the New York Philharmonic Orchestra, already mentioned in the Science area, bears repetition in that the group was made up of interested students from the orchestra and glee club, a non-English class, a core class, in addition to the science class. Other cultural trips were made to our neighboring museums, to the Heckscher Shakespear Theatre, to the City Center performance of the Mexican Ballet Folklorico, to off-Broadway drama such as "In White America," to the cinerama production of "How the West was Won," to "Beckett." to art exhibits and of course to the World's Fair.

We had our own World's Fair at Joan of Arc this year. As a culmination to the year's work, each of the departments of the school formed pavilions and portrayed its learnings and teachings in many ways. The Girls' Health Education Department conducted a performance of dances from around the world. The Art and Industrial Arts Departments had an exhibit of student work. The Math Department demonstrated the relationship of culture to math and math history. The Science Department had many experiments and demonstrations which were cultural in nature. The Core Department had several displays devoted to culture.

- Fund-raising Activities and Board of Education Funds:

Project CUE activities, which were not wholly or partly paid for by the Board of Education or New York State Department of Education, were paid for by the General Organization and the Bazaar Fund. The Bazaar is an annual function at Joan of Arc designed to take in enough money to pay for the essential "extras" involved in running an activity-centered school.

. UNUSUAL LOCAL FEATURES AND COMMUNITY EFFECT:

Our local CUE project has been reported to the local community by The New York Times, The West Side News and school-wide newspapers and magazines. It is interesting to note that virtually no opposition to the program has appeared. On the contrary, the features of the CUE plan have been acclaimed. Students and their parents are pleased to receive a cultural emphasis in the subject matter and opportunities to witness high quality performances in the school auditorium and in the many theatres of New York City. The West Side News reporter was thrilled with the "quiet absorption, the spontaneous laughter" of the student audience. She lauded CUE's purpose as an "attempt to nourish children's spirits as well as their minds." Parents, teachers and supervisors are particularly pleased that one of the CUE policies is that of integration of materials into the existing curriculum, thus precluding the problems that usually accompany projects which attempt to incorporate drastic changes in the curricula or in teaching methodology. Proof that CUE is respected by all of the groups mentioned is that it has been used as a "selling point" to parents. At a meeting with the parents of next year's seventh-graders, some time was devoted to how the school hoped to culturally enrich our future students with Project CUE. CUE's popularity with parents makes it a possible solution to a major problem in our school and in New York City, that of the middle class "escaping" to other locations and to private and parochial schools.

New York City's Higher Horizons program and others like it throughout the country have recognized that a program to elevate the achievement of deprived slum children must be largely a cultural enrichment scheme. Perhaps CUE has a grand potential here as well. Mobilization for Youth personnel have followed our project with interest and have corresponded with our CUE people.

Other possibilities of an expanded CUE program are that of:

1. keeping the potential dropout in school, (as in Binghamton)
2. providing the quality education necessary for the racial integration of New York City

The cooperation of non-Board of Education agencies and corporations has been heartening. In addition to benefiting from outstanding performances provided by the Lincoln Center, the Juilliard School of Music, and the Metropolitan Opera; and the fine reproductions presented to us by the National Gallery, we have received free concert and opera tickets from the Amor Artis Chorale, the Master Institute Orchestra and a professional emigrees' society. Steinway Company staff exercised some complicated and costly operations to allow us to keep one of their busy pianos overtime. American Optical allowed us to keep a Translifter, a color-lifting projectual-maker, without payment.

All seem to agree with the goals and policies of CUE. CUE has continued for the second and third year at Joan of Arc and is becoming an ongoing program. Many visitors from this state and others visit the school to observe the effects of the program.

Case Study of William Floyd

The William Floyd School is located in Shirley, New York, which is approximately 75 miles from New York City. It is a growing area and transition has brought many benefits and some difficulties to the area. This school has a great many problems (discussed below) which acted as a deterrent to the program. CUE's gradual acceptance here was a tremendous victory over enormous odds.

1. Space:

   There are approximately 900 junior and senior high school students occupying space originally intended to accommodate 600 elementary school students. Classroom space is at a premium. Little space is available for auxiliary school services; no room is available for previewing films, for conferences, display of materials or other program related activities, except when makeshift space could be provided. In addition, a portion of the principal's office serves as the storage area for audiovisual equipment. When a private conference is in session, access to this equipment is limited. Little display space is available even in the halls. The possibility of opening a small museum, or "CUE-Room" in which materials could be displayed was explored, but limitations prevented. Performances had to be given in a combination gymnasium and auditorium. Despite these serious limitations, attendance at performances was enormous and the attention rapt and appreciative. Standing bulletin boards were acquired and teachers constructed colorful displays of related art works to accompany these performances.

2. Availability of Special Service Personnel:

A major handicap to the smooth functioning of the program at Floyd was the lack of an audiovisual aids person. The project coordinator had to serve as the audiovisual man. This meant that time which could have been spent in developing curriculum and establishing and keeping open channels of communication, were spent in such matters as the distribution of projectors, and in attempting to repair worn equipment. Since the coordinator was not adept at repair, it also meant that equipment that could have been serviced by an expert in the building, was often sent out for repair. This meant that equipment was unavailable for relatively prolonged periods of time. Lack of usable equipment engendered frustration and subsequent hostility toward the project on the part of some members of the staff. In an effort to fill the gap left by lack of an audiovisual person, the membership of the student audiovisual team was increased so a student was available every period of the day to operate and service equipment. This practice helped, but the smooth operation of an audiovisual program which a professional audiovisual person could have provided, was sorely missed by the staff.

3. Current Philosophies of Education:

A few of the teachers interpret the writings of men like Bestor and Koerner as well as the Council for Basic Education as being a call to the return to skill development in opposition to all else. They see skill as opposed to culture and motivation as unimportant.

Others interpret the writings of men like Bruner and Foshay as a call to a discipline-centered curriculum which would omit cultural enrichment. If attitudes are to be developed, they would be attitudes toward the subject, not toward its vitality and meaning for man.

4. The School Communications Network:

The Shirley district is in a period of transition from what was once a very small school district to one approaching moderate size. Many of the communications patterns of a small district have held over into the new setting. As a result, there are few meetings after school for purposes of curriculum improvement and development. Teachers tend to interact directly with principals rather than going through formal channels of communication. Curriculum study groups, with established membership working intensively on an area of concern, have been a rarity. While the relative informality of the situation has its strength in lending a feeling of little pressure to teachers, it also has serious disadvantages. Formulation of a curriculum-wide point of view and implementation of it is virtually impossible without meetings. When teachers feel that meetings are not a part of their responsibilities, attendance is irregular and commonality of purpose and method is difficult to attain.

Despite difficulties in formal communications on a group basis, much was accomplished in individual, informal communication and in group meetings with various teachers.

5. Cultural Resources:

The school is located in an area where there is no public auditorium, museum, or other cultural center. The Shirley-Mastic area can be classified as culturally deprived.

Teachers enthusiastically prepared students for Lincoln Center performances both at the school and in New York. Parents were delighted with these opportunities for their children. Community talent and faculty members of culturally different backgrounds were utilized by some teachers as resource persons for the program.

6. Coordinator-Chairmen Relationships:

   The project coordinator of the music department was an enthusiastic leader and much was accomplished in that department.

ACTIVITIES

Following is a listing of activities which took place at the school in connection with the project:

1. Guided tours of the National Gallery art reproductions led by junior high school art teacher. Hall display of these prints.
2. Hawaiian music teacher used as resource person in social studies 7 and 9.
3. Home economics Christmas party featured dishes from Japan, India, France, and Sweden.
4. French teacher served as speaker at "French" home economics dinner.
5. Resource file begun of local people who have a background in the arts.
6. Greater interdepartmental planning:
   a. Art and industrial arts department jointly planned brochure on National Gallery paintings
   b. Joint planning by home economics, music, art teachers for Julliard modern dance recital
   c. Bulletin boards planned and developed jointly by art and music departments and executed by teachers and students

   d. Occasional meetings to plan interdisciplinary seminar. Departments represented included: Home economics, music, art, social studies, English

7. Planning with students:

   a. Students who had studied modern dance were invited to discuss the subject with two faculty members. Faculty members took notes on the girls' statements and incorporated their ideas into lesson plan on modern dance which was distributed to all teachers

   b. "CUE" Leaders Club" formed to discuss improvement of curriculum through the project. This club also performed service functions

8. Increased planning within the music department:

   In depth planning for Lincoln Center performance of opera "Don Pasquale." Extension of the kit concept in this planning in that tapes, scores, visuals were incorporated into a package to be used with the lesson plan. Lincoln Center personnel commented on the outstanding quality of the cooperation and student preparation for the performance.

9. Use of cultural and mass media materials in curricular areas other than those originally included in the project.

   a. Use of operas, Italian folk songs in Italian classes

   b. Use of French folk songs, pictures by Utrillo, etc., in French classes

   c. Slides of Mexico and Mexican and Spanish art used in Spanish classes

   d. Cubist paintings (miniature reproductions) displayed in mathematics room

e. Showing of film on the history of insurance in business classes

f. Use of films on batting, golf, swimming, tennis in physical education classes

10. Additional resource materials gathered by teachers. For example:

a. Magazines such as Gourmet, Journal of the Atomic Scientists, America's, Natural History, American Heritage

Newspaper materials such as New York Times, Supplement on Finland, N E A Reporter articles on current television programs

11. Preparation of all students for each Lincoln Center performance via multimedia large group presentation lesson plans composed by teachers and students.

12. Because of space limitations, films were often previewed by teachers in their study halls. Students not wishing to see the film could go to another study hall. Thus, many students saw films for which they were poorly prepared. However, in some cases, good feelings from students about a film led to subsequent teacher use of a film in class.

13. Three trips to New York City for performances at Lincoln Center. Bus transportation was provided by the district.

14. Revision of building plans for library to include audiovisual materials center in new high school to be erected January, 1966.

15. Publicity: Three major articles in area newspapers.

16. Community Relations: Letters sent by area residents to State Education Department expressing satisfaction with and hope for the continuation of the CUE program.

17. Use of packet materials: Materials contained in kits were not widely used by most teachers due to factors discussed in the first part of this

paper. However, a few teachers made great use of the kit materials. One social studies teacher used almost all of the "Panorama" materials with his classes in grades 7 and 9. In this teacher's case, use was probably due to the fact that he had done a great deal with cultural materials in the past and felt them to be a valid and important part of his course. One home economics teacher used virtually all of the kit materials for her courses because she felt that "they would bring a sense of beauty to children and extend their feelings for other cultures." Interestingly, some teachers who used no materials from kits, did use films. The science department, members who used virtually no kit materials, used an average of 12 films a month between November and April. Science teachers seemed to be more "at home" with films since they had used them in past years. Students, in many instances, were not well prepared for viewing of particular films. In some cases, this was because the film came at a time at which it did not relate to course content., In other cases, lack of preparation was due to the fact that particular teachers had, in the past, used films as "time fillers" (or killers) and continued to do the same with CUE films by not following the media guide suggestions. In spite of the first-year difficulties, the space used for an auditorium was "jammed" at each of the four performances from Lincoln Center. The Center used the materials prepared for the school at other schools in their circuit and the actors and Center were thrilled by the response which met them at William Floyd School.

A CUE esprit de corps developed which lends powerful enthusiasm to the undertakings. There were, to be sure, some difficulties which

> might have nullified a less enthusiastic program, but CUE managed to overcome the difficulties of the time and space, and had a tremendous impact on the William Floyd School. Student and parent enthusiasm were so high it became a built-in demand for the program. The school used its own funds for a workshop in which CUE ideas and materials were translated to other grade levels.
>
> Teachers, formerly resistant have now suggested the inclusion of more humanistic and arts content in their classes. The seeds of change have taken root.

The following letter written by the CUE coordinator well illustrates the changes which have come about at William Floyd School as a result of the CUE program.

December 20, 1965

Dr. Sarge Carleton
Office of Health, Education, and Welfare
Washington 25, D. C.

Dear Dr. Carleton:

Grace Lacy of the New York State Bureau of Communications has asked that I write to you of the value of the CUE program to our schools. Let me begin by telling you something of our district. We have one elementary school, designed for 600 children and now holding 1200 on "split sessions." There is one junior-senior high school holding 1300 students, designed for 700 elementaty students. Many of our parents are of marginal income in non-skilled occupations.

Despite the administrative and teaching difficulties inherent in this type of setting, CUE has made a tremendous impact. Let me enumerate:

1. Lincoln Center performances in opera, chamber music, dance, etc., have been presented. These performances have been thoroughly prepared for by faculty. (An average of 105 hours in teacher preparation for each concert.) All students have been prepared 1 period per day for 5 days prior to each performance. There is additional preparation in some classes. Our lesson plans were shown to Dr. Calvin Gross when he headed the New York City Schools as examples of what schools can

do to prepare students for performances. We expect that some of our plans will receive statewide distribution, through the QUE staff.

2. Hardware, Three years ago there was one overhead projector, one opaque projector, no slide projector in the district. Within a month there will be 8 overheads, 6 opaque, 2 slide projectors.

3. A course in the production and use of audiovisual materials started in October and will conclude in mid-January. Thirty-five elementary and secondary teachers are enrolled. The district contributes $10.00 for each teacher, the teacher pays $15.00 out of his own pocket.

4. Production of our own CUE manuals, related to those produced by the CUE staff.

5. Change in school atmosphere. Attractive bulletin boards produced by teachers and students, and the mounting of lithographs from the National Gallery have brought change in the physical environment for learning.

6. Inter-department planning has increased, new course started, English-social studies in 11th grade is now team taught with literature used to illuminate historical events, events used to illuminate literature.

7. We have just purchased 2 paintings which mark the beginning of a permanent collection for our school. I think we are one of the few schools on Long Island to have begun a permanent collection.

9. We are going into a new high school in September 1966. If not for CUE, there would have been no audiovisual facility in the building. We will have a rather good set-up thanks to CUE and the awareness it has created.

I could go on and on, but I think you get the point. If I can be of further help, please let me know.

Sincerely,

s/ Fred Bockian

Fred Bockian
Director of Instruction,
K-12

FB/jf
cc: Mrs. Grace Lacy

Case Study of East Greenbush

East Greenbush is a junior high school, housed in a contemporary building where space and bussing are problems. There are 920 pupils in grades 7-9, and 300 in the ninth grade. The town is primarily a residential community with most members working in the adjoining capital district. The suburban community is spread over a large area, and most of the students ride the school bus. There are 4500 pupils in the school district.

CUE arrived in the schools early in the school year. The CUE resource collections were sent to each departmental chairman who turned them over to the two teachers in each department who used the materials. The materials were used in a supplementary manner and integrated into the curriculum where the teachers thought it would best fit.

English and social studies teachers made the greatest use of the CUE package materials; use by teachers of home economics and industrial arts was good. Science teachers made no use of the package materials in the first few months, although they did use special CUE materials not included in the regular package.

The CUE curriculum-related resource collections are a part of the CUE system which might be considered catalystic in action. Even though used only slightly, their presence tends to cause the entire school to begin to react and construct a cultural program.

The opera, "La Boheme," was brought to East Greenbush by the Rensselaer Council on the Arts. The Teachers Association brought the West Point band to the school as part of the CUE program, although the local school raised the money and provided the facilities. The CUE students were taken on an extensive trip to the Bennington, Vermont Museum, to Robert Frost's Grave and to view paintings of Grandma Moses. Prior to the trip they studied about Woloonusac, the site of the Battle of Bennington, and read some of Frost's poems and saw reproductions of Grandma Moses' paintings. After the trip, the students wrote papers of their visit and used many of the photographs they took on the trip. They also compared paintings supplied by the National Gallery with those of Grandma Moses and other painters which they saw in the Bennington Museum.

An English teacher, who is the faculty advisor to a yearly school book, The Literary Club Review, aided the students in devoting the 75-page copy to the theme, "The Arts: Education for Living." Needless to say, the students used CUE as the spring board for the theme. Later issues of the magazine continue to be highly arts oriented.

The teachers became interested in CUE and many used the arts and humanities as subjects for term papers and book reports. Other teachers used their own initiative to secure films and other media in the arts and humanities which were not included in the CUE kits. Thus, when materials not in the package were needed, the school spent time, effort, and money to secure materials for individual teachers. The school library and the public library were flooded with requests for materials on the arts and humanities and ordered these materials from their own funds.

East Greenbush represents a typical suburban school, whose teachers used the package materials as they individually felt they should be used. They expanded into the CUE system and stinted neither time nor effort to obtain, by one means or another, the necessary materials. The National Gallery Paintings which lined its halls, spurred some students to visit local galleries and others to entice parents to stop by Washington to view the originals on vacation trips.

An activity period was added to the school day every Monday, Wednesday and Friday, by shortening seven periods in order to make an eighth period. Dramatics, folk songs, music clubs, and others, inspired by CUE, are some of the activities in this period. The students also viewed network television programs such as "Greece: The Golden Age," and related it to the package materials.

The CUE spirit permeated the school as can be observed in the writings of one ninth grader who in evaluating the program wrote:

> "When I first heart about CUE, I thought it was a terribly high-brow, la-de-da idea which couldn't mean much to me or other students. At first when the National Gallery paintings were hung, students would say, 'Don't you just hate Picasso - or, I just can't make any sense out of that Braque - or, I don't go for that long-haired music.' However, as the year went on the music and art and performances came to be more and more a part of our class discussions, conversation and daily life. Now at the end of the year, I have this to say--If CUE was supposed to make artists out of all of us, it was a terrible flop; but if it was supposed to make us more aware of the arts, to teach us how they are an important and enjoyable part of life, then CUE was a tremendous success."

Case Study of Shenendehowa

Shenendehowa is a large central school located in Elnora, New York. The area is approximately 25 miles from the tri-city area of Albany, Schenectady and Troy. Originally rural in character, the land is now becoming suburban as new super highways open up the area to commuters from the surrounding cities.

The school is a modern plant encompassing grades K-12 in one sprawling building, housing 2,862 students, who are transported up to 20 miles by a fleet of 70 busses. A new junior high is currently under construction adjacent to the present building.

The CUE coordinator here is a talented, enthusiastic art teacher with a wide background of study and travel. He was tremendously enthusiastic about the program but had several teachers who lacked wide backgrounds and did not take kindly to innovation. Moreover, the entire school had only one 16mm projector and one television set, which made the use of the program quite limited the first year. However, the coordinator used this equipment for large group auditorium showings of the television shows and CUE films to teachers and students. After seeing the quality of the material, enthusiasm for the program grew among teachers and students. The use of some of the material in experimental fashion led some teachers to cooperate and plan mutually for larger units of instruction. Film delivery problems caused some frustration, but the appetite for films caused teachers to secure films from other sources as well as CUE.

The high point of the first year was a performance of the opera, "Don Pasquale" and an Arts Fair enthusiastically attended by the entire community.

During the first summer, teachers took the packages home to acquaint themselves with the materials and the library acquired more arts and humanities materials.

The second year saw better use of the materials and far more arts and humanities integration. All of the ninth grade teachers cooperated on a dual stage production contrasting "Romeo and Juliet" with "West Side Story," which was suggested by the CUE English guide. The students designed the action, choreography, costumes, and scenery, and wrote the accompanying narration of this creative production. All departments were involved. The English classes did depth studies of the similarity of the modes of expression and plot in the two ages, and the history department did the research. Industrial arts and art classes did the props, scenery, and costumes. Other performances of opera, dance, jazz, and projects too numerous to list here were experienced by the school the second year.

The coordinator reports that enthusiasm for and respect for the arts in education is much greater in the community and on the part of the administration than formerly.

A side benefit of the CUE program is that the school is now planning to build an instructional materials center containing all the latest audiovisual equipment, including a television recorder. This is an enormous advancement for a school which had only one 16mm projector three years ago. Another side benefit is the development of a humanities course which is now far easier to conduct because of the materials supplied by CUE.

The performing arts, arts and culture fairs, arts exhibits are now a built-in part of the program at Shenendohowa.

Case Study of Chateaugay

Chateaugay is a village in northern New York with a population of 1200. It is the central village of a group which form a consolidated school district in this rural agricultural area. The school houses 988 students in grades K through 12. Although scenically beautiful and healthful, the area is isolated and considered culturally deprived. Many young people leave the area upon graduation from high school.

CUE entered the school early in the year and met with considerable initial resistance from conservative minded teachers, somewhat fearful at the prospect of having to teach for cultural understanding and arts appreciations. The attractiveness of the materials and the enthusiasm of the Coordinator soon caused one after another teacher to try them out. Beautiful exhibit materials from the National Gallery provided a focus for the program, reminding all of CUE's aims. Soon the enthusiasm of some of the teachers was passed on to the students and to the parents and finally to the whole community. Other schools and parents came to view the exhibits. A member of the CUE staff was invited to explain the program to the teachers association for the entire county.

CUE package materials were used on almost every grade level in the school and especially with the 77 pupils in the ninth grade. Such usage included:

- Lectures and guided tours of the paintings and traveling exhibits by art teachers. Students of other schools were invited to see these
- Choosing, discussing, and writing about favorite paintings
- Correlating paintings with literature

- Using them as inspiration for interior decor or creative writing
- Using posters to illustrate social studies learnings
- Other appreciational activities

Students listened to good music at noon while eating and had many community experiences such as trips to exhibits, which expanded the number of cultural experiences.

The outstanding example in this school is the use of the home economics package in which 55 percent of the items were used. In addition, other cultural materials not in the package were constantly used. The teacher felt that the important aspect of the program was the orientation which it gave to the use of even regular curriculum materials. She said a new focus was given to her teaching as well as to the entire school program. The Coordinator corroborated this opinion.

The home economics teacher thought that a depth approach was the proper way to integrate the material into the classes. Japan, for example, was one area which was studied in depth. Films and filmstrips, which presented food patterns, dress, religion, and the value system of Japan, were studied. The students brought many articles from home to the classroom - kimonos, dishes, scarfs, dolls, jewelry, prints, and transistor radios. Japanese dishes were prepared and eaten by the students. Japanese prints and other art forms were studied.

Other classes, e.g. social studies, were also studying Japan and in order not to duplicate efforts, the teachers actually planned mutually to reinforce and enlarge on the study. In many cases, this cooperation was brought about by the students who wanted to integrate the variety of materials they were experiencing in various classes.

Social studies, science, home economics, and English classes had similar cooperative experiments. It was discovered by teachers that what was far more important than the materials, was a new spirit which seemed to pervade the school as a result of the CUE program. Once a CUE film was used in English with the arts and humanities approach, it became very difficult for the teacher to avoid this CUE emphasis later because the students would bring in related materials, ask questions, and in general, demand the explanations and insights which previously had been left to chance or not considered important. Student interests flowered and teachers were drawn into informal and frequent conferences with students because of new interests and enthusiasms. As a result, much informal in-service education of both students and teachers occurred. One teacher, at first highly resistant to use of media and arts integration, confesses surprise at how students responded to CUE media and materials. The fact that students retained information from the films longer than from lectures and readings relieved her worries and she began to see how valuable good films can be in changing attitudes.

Chateaugay is isolated. The nearest city of any size is located in another country - Canada. Few cultural attractions ever come to Chateaugay. Initially, the teachers thought that CUE would aid only the brighter students, neglect the vast middle range of students, and be completely beyond the reach of slow learners. Field trips for a few students in a station wagon hardly seemed worth the effort. But as CUE spirit grew, the idea that all students have a right to, and can achieve some measure of cultural competence, and should have an opportunity to enjoy and appreciate their artistic heritage, came to be accepted. The community supported the fact that here at last, was a special program for everyone. Students would be judged, not by comparison with other students, but rather by comparison with themselves.

The first trip was to Potsdam, about 60 miles away, to see the Alvin Ailey Dance Theatre at the State college there. Although this seems like a small affair, it was quite an administrative and logistic problem to get the students assembled, bus them over and back, and then deliver them to their homes in the early hours of the morning. There was also considerable misgiving that the students, or at least most of them, would not like such a performance. The students loved it and wanted more. It was a tremendous change from the ordinary school schedule and awakened many of the students to new worlds. The trip was the culmination of a unit of study. The Canadian area visited became interested, secured CUE publications and started their own CUE program. The local newspaper, The Chateaugay Record, a weekly, devoted the front page to CUE and the community became vitally interested in the program. There was no outside financial support for trips and performances. The school board provided some funds and local resources were well utilized.

The State University college at Plattsburg invited the class to be its guests at a performance of "Don Pasquale" by the Metropolitan Opera Studio - a memorable night of drama, music, and meeting glamorous stars backstage. The students returned one more time to Potsdam to see the Spring Music Festival, and then again to Plattsburg to attend an Arts Festival.

They made trips to the nearby town of Malone to see and hear the United States Air Force band. Mr. Eric Wesselow, a noted Canadian portrait artist, was invited to give an assembly program at the school. Six hundred students jammed into the auditorium to watch Mr. Wesselow demonstrate.

Teachers were fearful that attention would waiver as grades 6 through 12 were represented. The students were held spellbound as Mr. Wesselow spoke on art appreciation and emphasized that painting is a universal language. He demonstrated by painting the portrait of one of the students. In the two hour program, he also described his new art form in which he uses layers of fitted colored glass to make windows and sculptures. All grades enjoyed, appreciated, and learned from the program.

Trips to see an exhibit of the art of Oceania at Plattsburgh, poetry readings by poet John Ciardi, talks on architecture, dinner out in a restuarant are only a few of the highlights of their exicting CUE year. The lengthy listing of all of their activities may be found in the Do-It-Yourself Guide. So exciting it was that news of the program rated a syndicated press news story which appeared in many papers throughout the country and won top award in a National Association Press competition. Their second and third year, CUE programs continued as rich and varied as the first. Seemingly permanent changes have been made. For a more complete description of the Chateaugay Cultural program, see the CUE Do-It-Yourself Guide, page

The true value of the program did not lie in simply making the students aware of things cultural. Its larger value involved the entire school and much of the community. A change in the emphasis in teaching occurred and since the local papers gave the program much publicity, other schools came to visit the exhibits and adults attended the programs. The Coordinator felt that the entire community had been made more culturally aware by CUE and the activities that grew out of its inspiration. At the beginning of the third year when the school was asked to continue the program on its own, the administration demurred for fear of extra expense. The coordinators and teachers met and decided to attempt to continue the program even without administrative support. When so informed by them, the administration capitulated. The spirit of CUE and its merit had proved itself to the teachers and the community.

The conclusion reached here is that CUE is a program which can be implemented by any school regardless of its cultural disadvantages if the leadership of the program is enthusiastic. Moreover, the benefits to be derived from the program are far greater than those to be derived from learning about the arts and humanities alone. Changes in teacher attitude, a change in the focus of education, changes in teaching and learning techniques, changes in the entire spirit of the school can be effected.

Space does not permit lengthy listing of all the activities in the second and third year. However, the CUE coordinator reports "CUE continues to stimulate students at Chateaugay." Chateaugay's program is known all over northern New York State for its excellence.

Case Study of Bronxville

Bronxville High School is a college preparatory school in lower Westchester County. The Bronxville school district is co-terminus with the one square mile village. The school is comprised of a complex of buildings housing all grades from kindergarten through 12th grade. The enrollment in the high school (grades 7 through 12) is 660 students and the faculty is composed of 43 teachers.

Bronxville, itself, is an incorporated village 15 miles north of New York City with a residential population of 7,000 people who are in the upper socio-economic bracket in professional and executive business positions.

The school building is not new but is large and attractive. It has a sufficient number of classrooms for all academic programs, a complete and comprehensive gymnasium, a modern language laboratory, two modern gymnasiums and centralized offices for auxiliary services.

The use of CUE materials has been somewhat limited in the school. The school is not a particularly typical one with respect to the student population and the use of the materials was limited to social studies, English and science. The materials were not used in home economics and industrial arts as there are only a dozen students in these classes.

In social studies the materials were made available to all members of the faculty. The general impression of CUE films was that they were good and that they were a worthwhile enrichment of the social studies course.

Bronxville was one of the five CUE schools which received assembly programs from the Lincoln Center. Throughout the year they received four performances: an opera, a modern dance group, a pianist and a string quartet. It was the opinion of the faculty that the students would have appreciated them more if they had been better prepared for the performances.

The social studies classes sponsored a culture fair in which the students made models of various monuments throughout the world. Prior to actual construction, they did a great deal of research on structure, history and culture of the creators of the buildings. The making of the models caused students to research more deeply into a culture than they would have otherwise. For example, one student made a scale model of the statues at Abu Simbel in their natural setting and showed by contour lines the effect that the Aswan dam would have when it was completed. To make reproductions of the statues of Rameses II and his queen, and the topography of the hillside takes a great deal of time, effort, and knowledge. The students constructed approximately 40 displays for the Fair which was held in the daytime for the students and in the evening for the parents and was perhaps the highlight of CUE in Bronxville. An overwhelming majority of parents and other visitors from outside the school believed that the Fair was excellent.

The CUE television programs were largely unseen here. A possible explanation for this is that time in the school was not provided due to the various demands of other parts of the program, nor were they seen at home by significant numbers of students, due in part to the extremely busy schedules which students in this community seem to observe.

The CUE materials which were developed for use in the English courses were largely unused the first year. There were several reasons for this. Some of the cultural items duplicated what was already available to the teachers and they were more comfortable using materials which they had developed over a period of years. Secondly, some of the materials were inappropriate for ninth grade use in Bronxville since their curriculum differs from the recommended state curriculum. Other materials, such as the Globe theatre model, were used and proved very helpful. The principal reason for little or no use by the English teachers and science teachers seemed to be that the teachers were not sufficiently prepared for the project. Many of the teachers did not have a background in the arts and tended to feel uncomfortable in working with arts content.

Bronxville students have rich cultural experiences of many types including foreign travel. Very academic methods can be used to build onto the pupils past experience. Teaching such pupils does not require the amount of ingenuity required of teachers who must supply wide experiences to students. Many teachers here saw no reason to incorporate the arts into their disciplines feeling that occasional cultural programs of dance, music, or theatre were sufficient cultural training. However, the leadership of an interested social studies teacher led others to try the CUE approach and it then began to gain momentum. Julian Bryan, film producer, and other members of the community in the arts were invited to participate in the program.

The following summer, two teachers were hired to develop a CUE program to suit their own individual needs. This is, of course, a prime aim of CUE - to get the schools to a stage where they are self-supporting and where they individualize the program to suit their own particular needs.

Case Study of Charles Dewey Junior High School

PS 136 Brooklyn

Charles Dewey Junior High School is located on Fourth Avenue in Brooklyn. The four-story building houses a fully integrated multiracial student population of 917 students in grades 7 through 9. The faculty of 40 members is also integrated and fully up to the challenge presented by the students. Brooklyn, a borough of New York City, has a population of several million. Dewey is a special service school in that it offers extra teachers for such specialized tasks as reading, guidance, teaching English to the non-English speaking students, and other special facilities. Because of its special problems, Dewey has more than the usual number of guidance counselors and specialists such as reading teachers.

The school library worked very closely with teachers and students to make CUE a success. Many integrated lessons were planned by the librarian and subject teachers (social studies, English, Spanish, and art). Several large projects were completed through the use of the library in conjunction with class instruction. One such project was concerned with Shakespeare's anniversary. Materials were gathered from travel bureaus, the National Geographic Society, the resources of the library, and many other places to make the program rich and interesting. Spanish and other language classes made great use of the library and CUE materials in discovering the cultures of the people whose language they were studying. Reports were made; songs, food, painting, and other arts related to the culture were experienced.

The librarian cooperated with the program by ordering many books dealing with the cultural aspects of the various nations of the world. Included were books on costume, custom, music, art, and biographies of famous persons.

Several file cabinets were devoted to a collection on the nations of the world. Maps, magazine tear sheets, brochures, colored plates, and travel folders were included in this collection of current reference materials. Large travel posters were secured from travel agencies. These were hung on the wall of the library and served to enhance the room. The library also served as a depository for the National Gallery pictures which were on display throughout the rooms where they could be closely studied by students with sufficient time and where immediate reference was available.

The operation of the library at Dewey shows another part of the CUE system in operation. Here, the librarian on her own initiative, and using previously authorized funds, picked books related to the CUE approach which the students were now demanding.

In a culture-thirsty environment, little motivation is needed to bring about the acceptance of CUE - however, this was not left to chance at Dewey. The teachers were aware that the students were lacking in cultural advantages and CUE was found to be a springboard. The children accepted the program because they were curious about other peoples and their environments. The teachers motivated these students by appealing to their national backgrounds since the students are of many nationalities: Spanish, Greek, Polish, Italian, Scotch, English, Chinese, Norwegian, African, and others.

In the language arts department, CUE really "caught on" as expressed by one of the teachers:

We can promote CUE by having a CUE-CENTERED CURRICULUM. We

> must assume that CUE will be the framework which will support our various project areas. CUE cannot be fragmented and tossed piecemeal into subject areas. In the Language Arts I suggest that stories and poems and essays be chosen on an international basis, bearing quality in mind. As far as possible, this literature should reflect the thinking and way of life of these peoples at various times in history. This summer I plan to collect such titles. Our readings also revolve around criticisms of art and music. We use reviews of music, drama, dance, and art from the New York Times and The Herald Tribune for our essay reading in class. We can promote CUE by publicizing it! In school - in each class, posters made by children are displayed in store windows. The neighborhood gets to know what we are doing. 'The Home Reporter' and 'Sunset News,' our community papers, are supplied with information on CUE. The school newspaper, yearbook, and magazine are supplied with CUE information. What has happened as a result? The school has become CUE conscious, and regular trips to various cultural activities have taken on a purpose and aim. We now have a peg on which to hang our cultural hat.

This is one teacher's idea of what CUE is and what to do about it in the language arts.

Dewey was also one of the schools which received the performances from the Lincoln Center. The opera, "Cosi Fan Tutte," and a Juilliard Woodwind Quintet, were two of the groups brought to the school through CUE. The students went to the World's Fair and were able to experience something of the cultures they had studied through their exhibits. Other trips made by CUE students included: the Metropolitan Museum of Art, The Cloisters, Cinerama, the Museum of Modern Art, the opera to see Madame Butterfly, and many others. There were also many assembly programs including the Lincoln Center Performances, band and orchestra recitals, dramatic plays, choral groups and poetry reading.

The television program, "Cultures and Continents," was occasionally watched, but because it came during lunch hour, it was difficult to get the children to return from lunch in time to see it. However, many reported that they watched it at home when it was rebroadcast in the evening. The students also watched other cultural television programs (such as one on the Japanese theatre) which were incorporated into the program. The Home Economics Department used television twice a week to watch skillfully presented demonstrations in that area.

Home economics also tied clothing and food in with the cultures of specific countries. For example, in Italy they investigated the background of Italian food and clothing and then proceeded to prepare the food and make the clothing. They then compared the way of life of a family in Italy with that in the United States. They also showed and made clothing from other countries and then introduced a study of the United Nations through the clothing of the various countries in an effort to bring world understanding. Correlation was effected with this study by Italian music and art classes.

The Art Department decorated the halls with the paintings and made displays throughout the year emphasizing CUE. They sponsored an all-school arts festival which accepted art works from all the students rather than just the art students. The Department also worked closely with the school papers and the English Department. In English, the students would read a story and in art they would illustrate what they read. This included all the three grades as CUE could not be confined to only one grade.

Classes for non-English speaking students made wide use of CUE materials because the visual impact of the media could and did bring understanding and overcame the language barrier.

In this school, the French, Spanish, and Italian classes made heavy use of the CUE materials to help the students better understand the country they were studying.

Although much was accomplished, the first year was one of preparation and experimentation.

The second year the program continued, and a special room was set up for cultural displays which correlated with the thematic units of work in which all ninth graders and the rest of the school participated. For instance, a unit on the classical world included exhibits of Greek and Roman sculpture, photographs of the country, art work done by the students, and reports and other related work. Dewey is a very old and dreary building and so this museum room, gaily decorated with yellow curtains and a profusion of color in the art works, is a much needed oasis of beauty and color for students whose home surroundings may be drab. Gaily colored bulletin boards announcing the "CUE cultural explosion" pick up this note of cheer. The principal of the school, along with the coordinator and teachers, feels that CUE has brought not only cheer and interest, but a new spirit to the school which is a worthwhile influence on the lives of all the students.

Case Study of Draper

Draper is a two-story school which was constructed in 1920. The school was extensively renovated in 1952 and a new wing was added. It is located in Rotterdam, a small city of 2500, but the district adjoins Schenectady. There is no industry in Rotterdam and most of the residents commute to work in adjoining areas. The pupils come from a lower socioeconomic level. Most of the parents here do not have higher education and do not seem to value the arts. No active parent organization exists and few show much interest in the school's activities. The school building is an older one and its atmosphere is not conducive to great innovation. There are 1,500 pupils in K-12 and 103 in the ninth grade.

The administration consists of a superintendent, a high school principal, and an elementary school principal. The curriculum coordinator and the audiovisual coordinator headed the CUE program in the school with a teacher from each subject area. They mutually planned the execution of the program and were able to meet as often as necessary to facilitate cooperative supervision of CUE , but the CUE coordinator was never given free time to handle the program and carried a heavy teaching load.

Use of CUE science materials was especially noteworthy where almost 60 percent of the package items were used. This represents an outstanding effort on the part of the science teachers. The use of the package materials by other teachers was good. Emphasis was placed on solid in-class use of the materials.

The social studies teachers used the CUE films to maximum advantage. The day before the film was to be shown, a guide sheet was given to each student. The sheet contained a synopsis of the film, observations to be made and questions to be answered. The student prepared himself by reviewing the sheet before the presentation of the media. After the film, he answered the questions, noted the observations, and filed the sheet in a notebook for future use. There was class discussion after each film.

Draper experiemented with the filmstrips and slides. They were used to give an added depth to the studies of each country. The materials were shown and discussed from a point of view. Then they were shown and discussed again from another vantage point. The pupils liked this technique and felt this helped them to better understand and emphasize, in their own minds, the points of greatest value.

The information services of various countries were used for bulletin board displays, as well as to assign reading materials and special interest reports. The students were impressed because they were part of a special government project. CUE media gave students a "real feeling" for the country under study and in the words of the teacher, "with the great amount of material supplied by CUE, there is much more to 'spark' a pupil's interest in the culture of a country. Pupils seem to speak more freely, knowingly, and willingly about countries under study. It is as though they lived in the country and knew and loved its history, its people, its interesting way of life."

The television series echoed responses from students who had not been active in class affairs. Class discussion and reports were somewhat successful, but written work was less so. Many s tudents had the basic skills, but seemingly lacked the talent and background for much written work. When required to write reports, they became frustrated and troublesome.

When English was looked upon as communication, rather than only words, the picture changed. Students were not only allowed to write their impressions, but also to draw them. The drawing elicited excellent responses and students were willing to talk about their drawings, whereas some never spoke of their writing.

Some of the school activities were directly stimulated by CUE, while others had customarily been promoted by the school.

Schenectady Symphony Orchestra, young people's concerts, art exhibits, band, orchestra, and choral groups were exchanged with other area schools. Also high school concerts; teen arts festival; air force band; talks by foreign visitors; assembly programs on Shakespearian characterizations; Java and its Cultures; World's Fair architecture;"Art in the Western World" (film) were part of the program.

An interesting field trip was made to the Schenectady museum. The International Business Machines Corporation had contributed a series of slides to each CUE school on "Drawings and Models of the Inventions of Leonardo da Vinci." The students had seen the series and then as an added feature, they made a trip to the Museum, where International Business Machines had the actual models on display. This proved to be quite exciting for the students.

Draper felt that CUE added immeasurably to the growth of their students during the year. For some, interest was short lived, but for others, (and in many instances, those from whom the teachers least expected it), interest grew beyond all expectation.

Case Study of MacArthur

MacArthur Junior High School is one of two high schools in the city of Binghamton. It serves the south side of the city which is mainly a pleasant residential area. The school plant is a modern well-lighted structure and all of the children walk to school as they live close by. There are 430 pupils in grades 7-9 and approximately 120 in the ninth grade.

All CUE packages received good usage in Binghamton, with the exception of science. The CUE science package was designed for general science and in Binghamton they teach biology at this level. The home economics teachers used some of the items in their units on cooking and included foreign foods in this area. They taught units on Chinese cuisine and Hawaiian cuisine to correlate with the world geography course. The Social Studies Department used many of the films to supplement the regular classwork, but obtained what they considered more suitable, purely subject-oriented films from other sources. The English Department made heavy use of the CUE material on mythology and "Romeo and Juliet" as well as "West Side Story."

The industrial arts teachers made frequent use of the CUE materials and used them to reorient their entire course. The Binghamton museum was visited to see the mock-ups of DaVinci's inventions and a field trip was made to the Corning Glass Center in Corning. During this trip the students visited the Steuben Glass Works, where fine pieces are hand made by craftsman-artists.

Most of the teachers felt that CUE did not fare too well in the actual classroom the first year because the guides and materials arrived too late in the year to be included in the planning, although their use increased notably in the second semester.

Binghamton, however, provides an outstanding example of the use of CUE to unite an entire class towards cultural goals. Most of the CUE activity was carried on in gradewide activities rather than being limited to a single subject area or classroom. After school, weekly seminars permitted CUE students to hear local resource people speak on their specialties such as painting, architecture, travel, drama, poetry, sculpture, and photography. These seminars were enthusiastically attended by most students.

But Binghamton had problems - no money for the program, no buses, and so much to see and do. The opera "Tosca" was produced by the Tri-Cities Opera Company, but the students had no money to attend it. The CUE coordinator called a meeting of the parents and presented them with the problem. They suggested that the students raise their own money and work as a team, and that the parents would help. The students took up the challenge and went to work in all sorts of ways to earn money for performances and trips. The Lincoln Center performances were not brought to this part of the state at that time. Throughout the year, the students and their parents gave spaghetti suppers, car washes, and fashion shows to raise money for the cultural activities.

When told that they would see an opera performance first, the students were unenthusiastic since they considered opera to be the last thing in the world they would like. Undaunted, the coordinator went to the Tri-Cities Opera Company and told the producer, "I am educating future customers for you. Why not help me do it?" The producer and a leading tenor came to the school and told the students about the opera they were producing, which was "Tosca," and played some of the arias from the works. Student interest was aroused. Since the school had no buses, the coordinator enlisted the aid of the Police Athletic League to drive the students to the theatre. The students became wildly enthusiastic about the entire experience. Students later attended performances of "A Man for all Seasons," the Canadian National Ballet, Pittsburg Symphony, Ithaca Metropolis Jazz Group, "A Thousand Clowns," "Tiger at the Gate," and the Pearland Dance Company, as a group. Individual students attended many other cultural activities on their own.

Teachers made some efforts at correlation of activity. As social studies classes studied world geography, the industrial arts teacher had the students study and make models of homes around the world. The industrial arts class made a metal world globe which was the central motif on the stage as home economics students modeled the dresses they had made and other costumes for a round-the-world fashion show. With the money they earned from the fashion show and other activities, the students took a trip to New York where they visited the various exhibits of other nations at the "World's Fair" and many New York museums and theatres.

The concerted effort by practically all of the parents of the ninth graders brought people of all classes together to work on a commonly desired goal. As a result, they developed closer relationships with each other and were more involved with, and responsible for, education than ever before. The work was a burden at times, but the results were worth it.

The CUE program seems to exert an influence in schools which goes far toward teaching its goals of awakening students to be aware of, and committed to, the arts. For example, an insight into the intensity of the students' interest in "Tosca" may be illustrated by an incident at the opera. Since buses had to leave slightly before the end of the performance, students reluctantly boarded them. One lad, however, begged to be left and said he would take a taxi home. He was only persuaded to leave when the leading tenor promised him a ticket for another performance.

One mother had problems with her daughter. The daughter seemingly had no interest in anything, even though her parents had lavished her with many kinds of opportunities. The daughter decided that she would leave school at the end of the ninth grade. This thought horrified her mother, but she could do little to change the girl's mind. After becoming involved in CUE activities the girl decided that school was really worthwhile and not just a boring routine of what had seemed to her, very dull activities unrelated to her life or world. Her mother was tearfully delighted at the girl's renewed interest and emergence as an enthusiastic, participating member of the class group.

The spaghetti supper illustrates the students' commitment to the program. They took over the school cafeteria for an afternoon and evening and launched a tremendous spaghetti supper to pay for part of the trip to New York. They begged and borrowed most of the necessities and then reluctantly bought a few of them. The class cooked, served, and cleaned up after a spaghetti supper in which they served over 1,000 patrons.

A car wash brought in additional money and the distaff side added a fashion show. The commitment to the cultural program on the part of students and parents resulted in a wholly new and positive feeling toward the school program.

The students saw the play "Camelot" in Binghamton. As part of the preparation for seeing the performance, they soaked up all sorts of knowledge about medieval life and Arthurian legends. They read Men of Iron as general background and visited the Roberson Memorial Museum to see its medieval collection, including an armored knight on horseback. In class the following day, each pupil wrote a composition on what he had seen at Roberson, and what had impressed him the most. Nearly everyone chose the armor on the horse because they were overwhelmed by its size and they had not realized that horses wore armor too. The class studied chivalry and how one became a knight. Each child made a coat of arms in color and these emblems of heraldry were used to decorate the room. After this solid background, the students went to see the play. The next morning was one of buzzing confusion as all the students told all they had seen at once.

The students also saw other plays such as "A Thousand Clowns" and "A Man for all Seasons." As a culminating activity, the class took a trip to New York City to see museums, plays, architecture, and the city itself. The trip is best described by one of the participants. "We shall forever treasure this trip as one of our most memorable experiences....."

"We took a tour through the General Assembly and Security Council of the United Nations and gained valuable information about its services; we visited the enormous and overawing Metropolitan Museum of Art to see its priceless art treasures.

"We then visited the Guggenheim museum, designed by Frank Lloyd Wright, and followed its great winding ramp to see a collection of Van Gogh originals showing his development as an artist and as a person. That evening, we saw 'Here's Love' and while walking home, some of us were fortunate enough to catch a glimpse of President Johnson leaving a dinner party.

'Next morning, we went to Radio City Music Hall and saw Haley Mills in 'The Chalk Garden' and watched a tremendous stage show. There was time for shopping and at 4 in the afternoon, there was a tour of the Lincoln Center and then back to the buses. What a memorable adventure."

The year's activities were summed up by a graduating student in his address to parents.

"Last September, MacArthur was chosen as one of the 13 schools in New York to be involved in the experimental culture program. This graduating class is comprised of the students who have participated in this fascinating program. We have acquired a knowledge in many phases of art, literature, and music. These understandings have tied in with everyday curricular studies in the classroom. We have learned about various peoples of the world, and of their customs and beliefs. Geographical and political information helped us to obtain a clear picture of these peoples. Learning the principles of their customs had enabled us to look at ways of life, different from our own, and to understand the reasons for the belief in these particular ideals.

"We have been introduced to many forms of drama which have helped to increase our literary knowledge. Orchestras, bands, and operas have aided in the development of musical understandings and appreciations. Several selections of each have been heard, which created an interest in numerous forms of music. Architectural styles, paintings, and sculptures developed an understanding in art and showed us the different ways in which people expressed themselves through their art. Modern dance was introduced to the students and from it was learned that feelings may be expressed not only in speech but also in esthetic movement.

"The cultural program developed something else among its participants-a feeling of working together as a group. As this exciting year has drawn to a close, there came a climax to an entire year of studies. The trip to New York City tied our learnings together by providing realistic illustrations of the arts in everyday life. Now as we think back and recall, we realize that CUE achieved its goals. It has helped each one of us to become a more well-rounded American citizen and to understand our world with its varied cultural ideals and aspects."

Binghamton, however, provides an outstanding example of the use of CUE to unite an entire class toward cultural goals. Most of the CUE activity was carried on in gradewide activities rather than being limited to a single subject area or classroom. After school, weekly seminars permitted CUE students to hear various local resource people speak on their specialties such as painting, architecture, travel, drama, poetry, sculpture, and photography.

Both parents and students were so enthusiastic about the program, which they called "real" education that parents requested it be continued and expanded to other grades. They also requested state or local funds for this purpose as they did not feel that they could continually ask people to buy tickets and to support the program. No funds were allotted, however, since the city could not give one of its schools extra funds without giving it to all of them. This failure to acquire funds tended to discourage the school and although they continued in-class enrichment, the extra-curricular activities fell off somewhat. However, the desire for this kind of education in the next year has now been planted in the community and other schools in the area are following MacArthur's lead; many in the area are using the CUE guides and plan to implement cultural programs using CUE as a springboard for their own creativity.

Case Study of Niagara Wheatfield

CUE started slowly at Niagara Wheatfield because it had some teachers who were not at all interested in integrating the arts, either because they did not value them, resisted innovation, or because they had little spare time to study and become acquainted with the materials. However, some fine English, social studies, art, and home economics teachers were delighted with the program and materials and proceeded to work out a fine program on their own despite late arrival of materials and guides the first year.

In social studies the guided tours, plus the films on various countries were well utilized. As an example, the picture, "The Death of Socrates" from the Metropolitan Seminars on Art was used to show the artist's concept of political change and revolution. A student who had lived in Argentina discussed with the class the differences in culture of the two countries. Several students, who had visited South America, spoke at assemblies and showed slides on the cultural contributions of the South American people.

The slide and record sets of the Guided Tours of the World, created interest and originated thought provoking questions from students. A retired teacher gave an assembly talk on the "Union of South Africa and Rhodesia," which treated the cultural aspects of life in these areas and touched on such topics as family structure, dress, racial problems, and economy.

The English Department contributed to the CUE program. The study and writing of myths by the ninth grade basic class was a rewarding outgrowth of the program. In addition, these students did excellent work in drawing pictures of famous architectural contributions made by the Greek people. One teacher brought the focus of his English students on the arts of Japan by using pictures of Japanese art and assisting students to learn about Japanese life and character through these arts and through realia such as Kabuki dolls which gave insight into Japanese theatre and other arts. The insight into Japanese character gained from these activities enabled students to write meaningful haiku.

The study of the theatre really impressed one boy CUE student who hounded every teacher with his ambition to produce a play -- any play. This ambition was realized when, after much searching, "The Happy Journey from Camden to Trenton" by Thornton Wilder was chosen because it had little scenery and was short. This was the ninth grade's first venture into the theatre. The senior class helped the freshmen and thus, also became infected with the CUE enthusiasm. The senior class had presented a lavish production of Shaw's "Caesar and Cleopatra," and the staging, scenery, lighting, costuming, and make-up were the antithesis of the Wilder play. The English teacher capitalized on this to show the idea of contrast in theatre. The teacher showed how different make-up, lights, and clothing could change mood and character.

CUE aided in a Shakespearian festival which celebrated the Bard's 400th birthday by securing films of the Stratford players in Canada and the establishment of the Canadian company. Materials and exhibits were gathered from the Folger library in Washington, British Travel Bureau, and Shakespearian Festival at Stratford, Ontario. The teacher felt the introduction to Shakespeare should be through a good play well presented.

CUE supplied the Arthur Rank production of "King Henry V" as an example of an excellently done play with wide appeal. It is an excellent production and perhaps Shakespeare's most patriotic play, full of flag waving, dramatic departures, the Battle of Crecy where the English long bowmen first overcame the armored knight. The play moves from the Globe theatre to the fields of France in an effortless manner and demonstrates to the viewer the operation of the Elizabethan theatre. Students were prepared by studying the exhibits and books and studying filmstrips of the Shakespearian plays, the Globe Theatre and others. It was a very rewarding experience for all concerned. The film was shown to the ninth graders during school. After school, it was shown again when 200 seventh and eighth graders viewed the film on their own time. The role of media is well demonstrated here. Its content and the spirit it represents is difficult to confine to one grade level. Its presence in the school tends to permeate into many other levels and is not confined to the ninth grade CUE students alone.

In homemaking, the teacher took the class to a drapery manufacturing plant and to a museum to hear an organ recital. Because home economics teachers teach all grade levels, the materials were used in the upper grades as well and were well received. Foods of various countries were cooked and eaten at special luncheons.

Materials on sound, color, light and perception were well used in the science classes the second year, as science teachers began to be intrigued by art and science interrelationships. Microphotographs of various materials and stroboscopic photographs of matter made by high speed cameras, as well as cloud spark and bubble chamber reactions, were collected from various sources by CUE. These were well used by Niagara Wheatfield, and other schools as part of both the science and the art programs.

In the second year, a fine and enthusiastic art teacher headed the CUE program. Her enthusiasm and leadership not only fired enthusiasm in other teachers in the school but changed school procedures toward more interdisciplinary cooperation and aroused interest in CUE in the entire Buffalo area.

The kick-off for the second year was an interdisciplinary study entitled "The Niagara Frontier" in which all ninth grade teachers cooperated in relating their subject to a single theme through mutual planning. The arts were well incorporated into the unit. For fuller description of the unit, see CUE Do-It-Yourself Guide, page . Space prevents the recounting of the enormous amount of CUE related activity in the second and third years.

They include:

- A science and art unit of study including Pop Art, Science Optics and a trip to the art show at the Albright Knox Gallery
- Performances of ballet, opera, chamber music, concerts, and trips to see plays and to cultural sites

Bus loads of students were taken to a pop concert of the Buffalo Symphony orchestra as part of the program. It was the first concert for most of the students and was "a night to be remembered" in the lives of those who attended. Careful preparations through records and films were made so that the students would derive the most from the concert.

The ninth graders heard a choral group from the University of Rochester. An organ recital was also given to the students. In both of these, the

Music Department gave a great deal of attention to the preparation of the students and the music teacher gave lectures in social studies and English classes, which was a radical departure from the customary relationship of the English and Social Studies Departments.

Throughout the experiment, the art teacher had made and exhibited exciting teaching and learning displays related to CUE, throughout the school. She made enormous efforts to teach other teachers how the arts related to their subject matter, took the lead in arranging and decorating for in-school performances and spread the gospel of CUE through demonstrations in the Buffalo area. As a result, she and the Art Department are acknowledged leaders in the school. Teachers come to her room for conference and advice on the arts as related to their subject. The administration is so pleased with the program that it has put money in the budget to make CUE an ongoing part of the school and community life. CUE has really taken root in Niagara-Wheatfield.

The program continues to grow and expand into ever widening areas of influence in the school and community in the third year.

Case Study of Penfield

The Penfield school district is located in suburban Rochester, N. Y. There are, presently, 4,500 students in grades K-12, and 250 teachers. The Penfield Senior High School has 1,125 students in grades 9 through 12, and approximately 74 faculty members. There are 300 pupils in the ninth grade.

The program of the high school is a comprehensive one, including programs for various ability levels. Penfield Senior High School has been cited as one of the most modern physical plants in western New York State.

The Penfield Village Center still stands four-square at the Penfield and Five Mile Line Roads with its cluster of Early American homes, churches, and shops. The farms, which once dotted the landscape, are now outnumbered by new houses. The farmers and villagers are now outnumbered, for today most of the people work in Rochester.

Although the roots are in the past, the school is one of the most modern in the State. In that school, the curriculum coordinator, audiovisual coordinator, high school principal, and principal, organized themselves into a CUE leadership group. A subject coordinator was appointed in each of the five subject areas. Regular meetings were held monthly to discuss the problems and progress of CUE. These meetings were supplemented with regularly scheduled written reports. All the teachers participated in these regular meetings where they exchanged ideas. Books, films, and magazine articles were brought in whenever a teacher felt they should be brought to the attention of the other teachers. In short, this was a locally led and oriented in-service course in problems in the arts and humanities.

The audiovisual center at Penfield is one with a large collection of films, filmstrips, and other teaching materials. The center also has extensive facilities for the local production of custom slides and transparancies for teachers. The Rochester Museum of Art is also a source of fine cultural exhibits to supplement the program. Penfield, because of these features, was able to supplement the CUE materials with many of its own.

The CUE media and materials packages are only part of the system, but here as elsewhere they generated a considerable amount of CUE activity and spirit. Display sets from the Asia Society - "The Mekong River" and "Outer Mongolia", National Gallery reproductions, were seen by all the students and definitely stimulated interest in those areas. Every effort was made to integrate the materials into the curriculum. They were not used in isolation from classwork. The Social Studies Department chose to present the materials as a regular part of the course and not as CUE materials. The teachers were not particularly impressed with the media as they have an abundance of their own. However, the content of the media gave a new focus to the curriculum in that it encouraged cooperative planning among teachers, and as the coordinator said, "made us all more aware of the importance of the arts and humanities in education."

Extensive use of foreign resource persons was made. A speaker from the Soviet Union provided insight into Russian life and arts. A teacher from India described the art, architecture, and ways of life of his country's culture. A telelecture with an expert on India from the United Nations was arranged, and he emphasized the influence of "Religion on Architecture."

His lecture was supported by slides and overhead transparencies.

Students wrote papers on religion in India and compared its influence with religion in the United States. Depth studies of non-Western cultures included much cultural material including poetry, painting and others.

The Home Economics Department made good use of the materials in the packages and integrated them in grades 9, 10, and 11. One example of integration will be given. The teacher showed the films, "This is Glass" and "Ceramic Arts of Japan." The students learned relationship between glass and china and saw many exhibits of glass and china. Favorite dishes of the various countries were prepared and eaten off the ceramic ware of the countries involved. All this activity was carefully woven around a field trip to a local glass factory where the students were shown how glass was designed and produced; examples of fine pressed and cut glass were also shown.

Another helpful CUE aid was the filmstrip, "Ground Beef, Passport to Faraway Eating," as it enabled students to use this staple food to make many exotic dishes.

In relation to this study of Japan which correlated with the social studies work, the class saw the film, "Ikebana," and learned about the art of Japanese flower arranging. After a Japanese student gave a live demonstration of this art, the class then proceeded to make their own Ikebana using local flowers and Japanese ceramic ware.

This activity was carefully integrated with regular curriculum activities on food and home, so that while the original curriculum was taught, the students also received valuable cultural insights into another culture and could feel an appreciation for elements of Japanese life. Careful planning and team work, both by teachers and students, and considerable effort achieved very satisfying results.

Selected films were obtained from various sources which showed the interrelationship of the arts and crafts. Other films, such as "A Product of the Imagination," pointed out that while previously it was thought that only hand crafted items could achieve beauty, now we know that machines can produce articles with a special clean, modern, beauty of their own.

Time was the perennial problem - time to teach all that it would be desirable to know. This is a problem which was not completely resolved and the teachers had ambigious feelings in the matter. But they did use the CUE materials whenever CUE complimented the teacher's course objectives. Next year some of CUE's activities will be incorporated into the course objectives. For example, consider the comments of a science teacher on a package item.

"The CUE record, Science of Sound - I consider this one of the best materials for use with the unit on sound. The explanations are excellent, leading from the familiar to the non-familiar. The discussion of the various sound phenomena was both interesting and understandable." The Science of Musical Instruments was used with this record to show the relationship between science and art. A student then used a cello to demonstrate the tuning and playing of the instrument to cap this integrated effort.

Films such as, "The Rival World," on insects, and "The Unseen Enemy" on bacteria, were used not only for scientific purposes, but also for showing man's relationship to other occupants on this planet, and pointing out the place of man in the universe.

Historical interest in science was heightened by showing art contemporary with the great inventors and discoverers, such as Galileo, Joule, Ramford, and Drake. This aided students in understanding the rapidity of the march of science. The growth of Egyptian mathematics and science, which was spurred by the demands for temples, statues, and pyramids, was emphasized. Aristotle's concept of four elements, tracing time development of atomic theory from times ancient to times present, was pointed out. Costumes and clothing, made possible by synthetic fibers, were pointed out. Throughout, CUE was used to show the interdependence of science and the arts and noted that both were vital to progress in this contemporary age.

The English program at Penfield, has included an integration of the arts and humanities for quite some time, but only for 11th and 12th grade honor students. Now, CUE brings the arts and humanities to all ninth grade students, rather than selected students. CUE also stimulated the development of an interdisciplinary humanities course at Penfield.

For example, the study of Dickens' Great Expectations suggested many experiences to enhance some understandings of the Victorian Age. Four films of the great dramatic literature series, offered a veritable "course" in the study of the novel taught by Clifton Fadiman. Background reports were given by selected students and records were used. Papers were written and students brought in scale models of everything from the graveyard to Miss Havisham's Mansion. Paper mache characters were created or dolls were dressed to represent Estella and Pip and the other characters. There were reports on Victorian art, architecture, dress, furniture, and philosophies.

In integrating the biography unit, select National Gallery prints were displayed. Whistler's "Symphony in White" and Bellini's "Portrait of a Condottiere" enabled the class to contrast the artist's and writer's tools for portraying character.

The film, "Autumn Color," proved especially useful in stimulating creative writing, and some of the best pieces were written by non-Regent students which tends to show that creativity is not necessarily a product of what is measured by scholastic aptitude tests.

Several school-wide activities were held. A film concert, "Symphony Across the Land," was used in an assembly program with the ninth grade. Prior to the showing, a professor at the Eastman School of Music was brought in by telelecture to introduce the film. Later in the year, some of the students attended a conference at the Eastman Theatre as guests of the Rochester Civic Orchestra.

One aspect of CUE, which was especially noticeable, was the stimulation of interest in local activities. These activities, such as the Civic Orchestra, had been performing for years, but were ignored by the schools. Another example was a trip to a piano factory by several classes. Many students did not realize the significance of the local corporation and gained a real insight into piano manufacturing and the contribution the artisan next door was making to world culture.

Music week and a showing of the Penfield Art Association added immeasurably to the CUE program. An unusual aspect of CUE was its use in the arts to motivate the disadvantaged child. If an entire grade is involved, the culturally deprived child is not singled out for special treatment, thereby creating a form of segregation no matter how noble its objectives.

Good programs on commercial television were picked out by the audio-visual coordinator and a list was circulated to the teachers, so the students could view the programs at home. The Esso World Theatre is an example of this type of performance.

The second year, as a result of increased emphasis on the arts, a Science and Arts Fair was held to which the community was invited. Lectures, performances, trips, and exhibits continued as part of the regular program. Space prevents description of all these activities.

CUE at Penfield can be best summarized by a statement of the curriculum coordinator, "It was difficult to evaluate the impact of CUE upon students, but registration in music and art programs continues to increase and new cultural aims are included in some of our courses. A new course, The Arts and Western Man, was started in September 1965. CUE teachers more fully realize the impact of the arts and humanities in their regular teaching and the potential of the audiovisual program in the cultural aspects of instruction."

Case Study of Solvay

Solvay High School has 800 students in grades 9 through 12. The great majority of the students in this district are from the village of Solvay which has a population of 9,000. Solvay borders on Syracuse which has a population of over 200,000.

Solvay has many industries and a full range of socioeconomic levels with the majority being the middle class. The entire school system has 2,200 students. The building is a modern structure 2 years old with auditorium, gymnasium used not only by the school, but also by the community.

The school stresses an academic program. Most of the teachers felt that lack of time was the main problem in integrating the arts into the curriculum.

Solvay had many problems including some teachers who did not take favorably to innovation, and a school board which did not give any financial help to the program. Internal problems, as well as general lack of interest in cultural activities by many in the community, did not bode well for CUE.

The CUE audiovisual coordinator was delighted with the program as it provided him with badly needed materials which his limited budget did not permit. The art and foreign language teachers were especially delighted to have the materials and program. At first, the community and board did not take special interest in CUE. They felt emphasis should be put on the "basics." Dissatisfaction on the part of the parents and board with the progress students were making in academic subjects tended to discourage the program. Problems involved with delivery of materials also created difficulties. Nonetheless, individual teachers remained enthusiastic and incorporated CUE into their work. The most used materials were those that were kept right in the school.

A highlight of the CUE program was a "CUE Night" in which parents, school board members, and others attended to hear about the school CUE program and see the materials and student work related to the arts and humanities.

The National Gallery paintings were hung in the hall and placed in display cases throughout the year. They attracted not only the attention of the students in the school, but also the students from neighboring schools. The art teacher conducted guided tours for the students, and in addition, aided bus loads of students who came from other schools to see the miniature National Gallery. This was a gratifying experience and enabled the gallery's reproductions to be seen by many more students than those in the school.

During the school year, CUE students attended assemblies, which featured a choral group from Oneonta College and another from a Syracuse High School. Before these performances, the music and other teachers introduced the students to the music to be sung and aided the formation of a choral group. Students were encouraged to bring records from home so that the other students might be prepared for the recitals.

The school board provided no money for the project, but did allow various CUE groups to use the school buses. CUE groups attended the Everson Museum in Syracuse and the Lowe Art Museum at Syracuse University where they received carefully conducted tours. Many of the students returned on their own and sought out other museums in the vicinity.

The second year, Solvay had a television program on which it explained the activities related to the CUE program to the greater community.

Syracuse University professionals were impressed that CUE could make such strides in a school like Solvay. At the end of the second year, the CUE coordinator asked if they could not buy the National Gallery exhibits and CUE materials. CUE had become a part of school life at Solvay. Changes made here were slow and small, but they have planted seeds which have taken root and with the slightest encouragement will grow and flourish and influence the life of the community.

Case Study of A. J. Veraldi

A. J. Veraldi Junior High School on Draper Avenue in Middletown is a middle-sized school with a student population of average socio-economic background. The administration of the school is progressive and open to innovation. The CUE materials were well received and used here, and the administration extended the program to include the parents into the performing arts experiences. Performances such as the Verderber Quartet from the Julliard School of music, opera from Lincoln Center, and many others were seen by children during the day for a small admission charge. The parents attended the same performances in the evening, also paying a small admission charge in order to assist financing the performing arts aspect of the program. Lecture preparation preceded all performances and were related to the ongoing classwork.

The presence of the materials in the school encouraged a more unified curriculum, especially among the younger, more progressive teachers. The English and social studies periods were blocked back-to-back so that occasional large-group sessions could be held. One of the English teachers, (also head of that department) said he particularly appreciated having the CUE English kits since he could be assured that new teachers would have enriching materials and guides to follow even when he could not closely supervise them. The head of the Social Studies Department felt that the addition of the arts material gave students new insight into, and interest in, the regular subject matter. One of the science teachers felt that the CUE materials were especially pertinent for interesting students who would not become science majors. The interest-catching quality of the material enables them to acquire an appreciation for science, a necessary attribute for life in a technological society.

The industrial arts teacher was extremely pleased with the materials in that they succeeded in interesting his students in subjects culturally related to the skills to be taught. In teaching printing, he used the CUE suggestion of teaching about other graphic arts processes such as etching, lithography, and engraving as an introduction. The students were not of the highly academic type, but they became so enthusiastic that they did voluntary research on the work of Durer, Lautrec, and other artists. Highly pleased with the interest the cultural material aroused in the students, the teacher then continued to use this approach with other aspects of his curriculum.

A group of the Veraldi teachers were so enthusiastic about the program that they voluntarily constructed a display of the materials and student activities for the local bank. They also went on to many meetings with the CUE Director and gave talks about their experience with and enthusiasm for the CUE system.

CUE continues to function and become part of the regular program at Veraldi Junior High School. The CUE coordinator there said, "A permanent and lasting change has been made in the focus of the curriculum at Veraldi as a result of CUE."